HOUSE FURNISHINGS

VOLUME XXIX
No. 17

WHOLE NUMBER
750

VOGUE

FASHION
MANNERS
SOCIETY
THE HOUSE

LITERATURE·ART
MUSIC
DRAMA

PRICE 10 CENTS · FOUR DOLLARS A YEAR

25 APRIL
1907

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obtainable in a broad range of colors, including the latest demand of fashion; it is possible to match any fabric, or leather. This number has the merit of being unusually strong, yet knit of finest threads of pure silk, elastic, re-inforced sole, heel and toe. Sold at all responsible shops; look for trade-mark as shown above—stamped on every pair—a guarantee of quality and protection against spurious imitations. If you cannot procure at your dealers' we will mail post-paid a pair of any color on receipt of price, $2.25. Write to Department **"X."**

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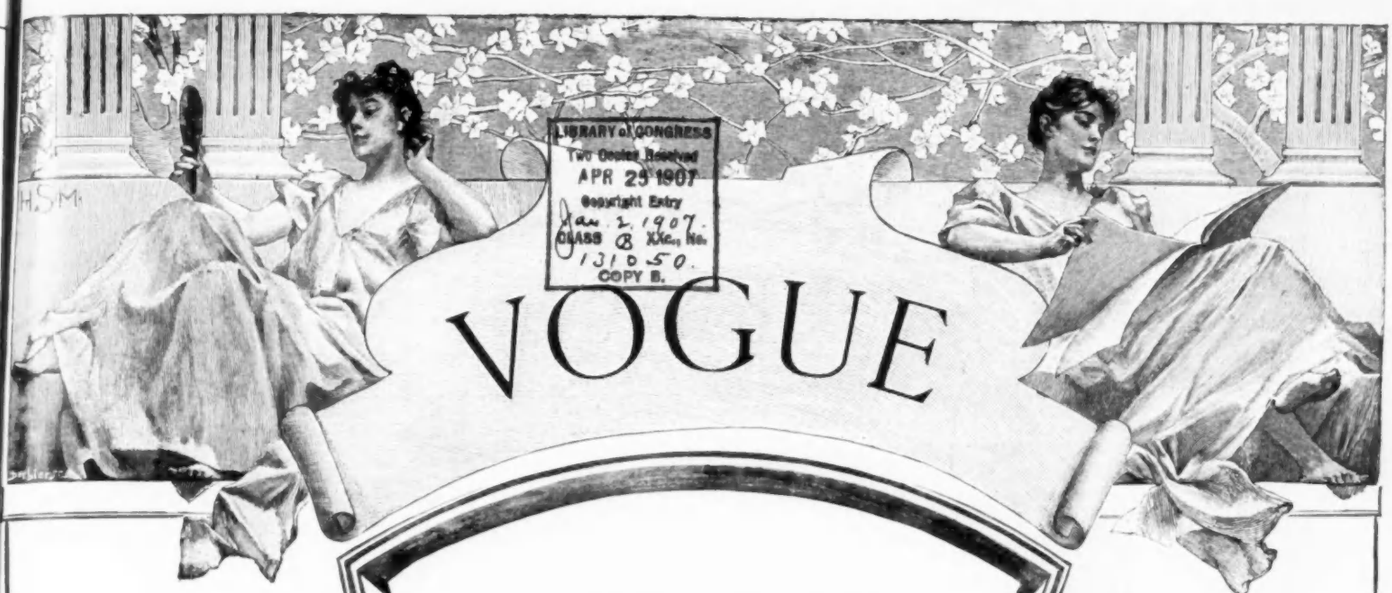

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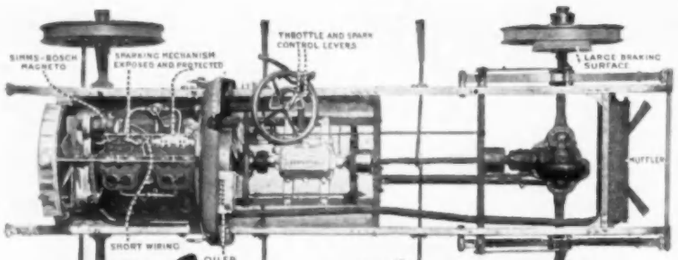

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QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
4 April, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

271. American and English Encyclopedia of Law. Second Edition. Perfect condition.

273. Handsome heavily hand-embroidered white linen lingerie hat—Phipps style—trimmed with lace and large batiste rosette, brim faced with Valenciennes ruffles. Sell, $12.

274. Lady will sell entire wardrobe. Smart cloth and linen walking suits. Afternoon and evening gowns of lace and silk. Best makers. Almost new. Great bargains. Bust 38, skirt 43. Write for particulars.

276. Tissot's "Life of Christ," illustrated. New. Cost $48. Sell, $25.

278. Elaborate parasol cover, white linen Four gores solid embroidery, alternate gores broiderie anglaise. All hand-embroidered. Sell $10.

HAND-WORK

260. Hand-embroidered chemise, nightgowns, hats, etc.

262. Hand-embroidered petticoat flounces; $5, up.

263. Artistic hand-embroidered maternity gowns; $25 up.

266. New designs in fancy work. Orders taken for special designs. Two dollars deposit required for articles sent for selection.

SPECIAL SERVICES

272. Lady of refinement desires position of companion for summer trip.

275. Courier maid. Speaks six languages. Combines all services of personal maid with duties of courier. Thoroughly posted on history.

277. Selling agent for women with overstocked wardrobes.

DESCRIPTIONS OF FASHIONS

PAGE 689

FRock of black chiffon broadcloth with satin trimmings. Skirt in three flounces with pointed tabs of satin turned up and held by cloth buttons rimmed in satin. Shawl wrap tied over the bust. Blouse of embroidered batiste. Hat in natural leghorn with black plumes and bow of silver ribbon embroidered in green.

PAGE 695

GOWNS WORN IN THE AMBITIOUS MRS. ALCOTT

LEFT FIGURE.—White broadcloth gown with yoke of cream lace. The sleeves and bodice are braided in designs.

MIDDLE FIGURE.—Coat and skirt of deep violet broadcloth. The turn-back cuffs and large collar are of velvet. The trimming is of buttons and cords. Waistcoat of gray striped panne velvet.

RIGHT FIGURE.—Simple little frock of tan cloth with blouse of batiste and lace. The neck ornament and small pieces on waist are of black velvet.

NEW WALL PAPERS

THe designs illustrated on page 705 are importations that have just arrived, and they set forth the very latest novelties in wall papers. At the upper left is reproduced a dining-room paper of exquisite richness. On a gold background is disposed a wood-toned lattice in a wide, heavy square, which supports large bunches of blue, green and purplish black grapes. The repeat of this pattern takes 48 inches..

At the lower left appears a very stylish paper, suitable for various rooms but particularly good in a country house hall. The white foundation lightens its effect, while the large figures are adequate for a considerable wall exposure. As illustrated the coloring is a green and buff, and it is charming in another example which is given in opalescent Tiffany glass tints.

Especially recommended for library or living room is the design at the upper right. Its unique and novel feature is the oatmeal background, a pebbled treatment that is absolutely exclusive. Two shades of soft greens compose the conventional pattern.

The bedroom paper at the lower right differs from the common run in the extreme slenderness of its lattice, which is in faint grays behind the pink roses. It has plenty of character without any of the startling quality of so many flowered motifs.

ATTRACTIVE SUMMER FURNISHINGS

PAGE 701

AT the upper left is a tea wagon which comes in either tinned or rubber tired wheels. The top tray is removable and the cart is made and covered with a winding rattan.

The second article is a reed porch settee. The seat is of cane and the back of a fine reed which makes a very attractive piece of furniture.

The table is the latest in the reed line; and is on the plan of grass furniture; but is superior in ware. The winding is of Malabar fibre and is very strong and durable.

The last article is a porch chair. The arms, back and legs are wound with rattan and the back and seat and also the arms are in rattan. This chair when finished in spar varnish can be left out in any kind of weather.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Little Johnny Jones
Astor Theatre, B'way and 45th St.
Before and After
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Nazimova in The Comtesse Coquette
Berkeley Lyceum, 44th St. The Reckoning
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St.
The Tattooed Man
Empire Theatre, 40th St. and B'way
Ethel Barrymore in His Excellency the Governor
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Orchid
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'way
The Lost Paradise
Lyceum Theatre, 45th St. and Broadway
The Boys of Company B
Lyric Theatre, 42nd St. West of B'way
The Road to Yesterday
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Majestic, 59th St. and B'way
The Prince Chap
Manhattan Theatre, 33rd St. and B'way
The Mills of the Gods
New Amsterdam Theatre, West 42nd St.
The Grand Mogul
New York Theatre, B'way and 45th St.
The Land of Nod
Princess Theatre, B'way and 29th St.
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
Divorcons
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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ANOTHER PRIZE WINNER

MISS SARA LANE, OF SCHENECTADY, N. Y. WINS TRIP ABROAD AT VOGUE'S EXPENSE

VOgue has much pleasure in announcing the success of another prize winner under the terms of our European trip prize offer. Miss Sara Lane, of Schenectady, N. Y., is the fortunate one this time, and we have just mailed her a check for three hundred dollars. Miss Lane is arranging to sail for Queenstown on the S. S. "Caronia" on 30 July. She intends to spend the summer in Europe and will devote her prize towards defraying her expenses. It was only on October 16 last that Miss Lane entered the contest, and she has accordingly been at work less than six months. "I found it comparatively easy work," she writes us, "as Vogue is so well and favorably known."

Miss Lane's success will prove an inspiration to all those who have entered the contest, and particularly to those who are now nearing the 125 gal. It should also decide those who have so far hesitated about undertaking the work from an exaggerated idea of its difficulties. Those who are familiar with Vogue and in touch with the class of people to whom it appeals will find, like Miss Lane, that they can secure subscriptions with surprising ease after once getting started. Write at once for full particulars of our prize offer. Address THE CIRCULATION MANAGER, VOGUE, 11-15 East 24th Street, New York City.

TO OUR CANADIAN SUBSCRIBERS

THe attention of our Canadian subscribers is directed to the action of the Dominion postal authorities in terminating the agreement with the United States post office department whereby periodicals mailed in this country were delivered in Canada on prepayment of the postal rate in force in the United States, namely one cent per pound in bulk. According to the new regulations, in force after 8 May, periodicals mailed in the United States for Canadian delivery must be prepaid at the rate of one cent for four ounces or fraction of four ounces.

Our 39 regular issues and four of the 10-cent special numbers will require two cents postage per copy; three of the 10-cent specials will require three cents, and the 25-cent numbers five cents, totaling exactly $1.25. We shall accordingly have to ask our Canadian subscribers to add $1.25 for each yearly subscription when remitting. For six months the extra postage will be 65 cents and for three months 35 cents.

We regret the necessity of making such an announcement, but we have no alternative in the case. If the Canadian authorities wish to tax Canadian subscribers for American periodicals for the benefit of the United States post office the issue lies solely between the Canadian subscribers and their own postal department

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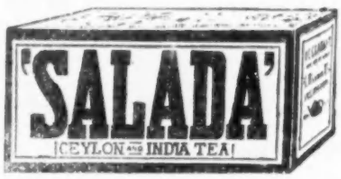

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Gandy.—On 14 April, 1907, at his home No. 358 Lexington Avenue, Sheppard Gandy in the 83d year of his age.

Stevens.—On Tuesday, 16 April, 1907 at her residence, 148 East 18th Street, Phoebe Lloyd Stevens, aged 89 years, widow of Dr. Alexander H. Stevens, and daughter of the late John Nelson Lloyd, of Lloyd's Neck, L. I.

ENGAGED

Barclay-Shoemaker.—Miss Beatrice Barclay, daughter of Mr. George Barclay to Mr. Henry Wharton Shoemaker.

Kobbe-Livingston.—Miss Olga Kobbe, daughter of Mr. Frederick Kobbe to Mr. Herman T. Livingston.

Sackett-Hazard.—Miss Elizabeth Sackett, daughter of General Frederick M. Sackett of Providence to Mr. Lauriston H. Hazard.

Tone-Griswold.—Miss Esther Tone, daughter of Mr. Bernard Tone to Mr. Le Grand Griswold.

WEDDINGS TO COME

Aiken-Wickersham.—30 April, St. George's Church.

Chauncey-Fargo.—25 April, St. Thomas's Church.

Porter-Kennedy.—29 April at the home of the bride's parents.

Robbins-Hall.—17 May, Grace Church Chantry.

WEDDINGS

Dodge-Rockefeller.—Mr. Marcellus Hartley Dodge and Miss Ethel Rockefeller, daughter of Mr. William Rockefeller were married on Thursday, 18 April, at the residence of the bride. Maid of honor, Miss Anna Bush. Best man, Mr. Barent Lefferts. Present were: Mr. James Stillman, Mr. and Mrs. Henry H. Rogers, Mr. and Mrs. Oliver James, Mr. and Mrs. Murray Dodge, Mr. and Mrs. George Walker Jenkins, the Misses Jenkins, Mrs. Arthur Murray Dodge, Mrs. Norman Dodge, Mr. and Mrs. Anson Phelps Stokes, the Misses Stokes, Mrs. George E. Dodge, Mr. and Mrs. James Stokes, Mr. and Mrs. Cleveland Dodge, the Misses Dodge, Mrs. Oliver Burr Jennings, Miss Anne Burr Jennings, Mr. and Mrs. John D. Rockefeller, Mr. and Mrs. John D. Rockefeller, Jr.; Mr. and Mrs. Parmelee Prentice, Mr. and Mrs. William G. Rockefeller, and Mr. and Mrs. Percy Rockefeller.

Ellison-Foard.—Mr. Howard H. Ellison, Jr., and Miss Elsie Foard, daughter of Mr. Joseph Foard were married on Thursday, 18 April, in Grace Church, Baltimore.

Kinnicut-Tuckerman.—Mr. G. Herman Kinnicut and Miss May Tuckerman, daughter of Mr. Bayard Tuckerman were married on Thursday, 18 April, in the Church of the Incarnation. Bridesmaids: Miss Joan Tuckerman, Miss Dorothy Greene, Miss Julia Meyer, Miss Susan Sedgwick, Miss Josephine Flagg, Miss Dorothy Whitney, Miss Julia Appleton Tuckerman and Miss Dorothy Kissel. Best man: Mr. Francis Kinnicutt. Ushers: Mr. Bayard Tuckerman, Jr., Mr. Samuel L. Fuller, Mr. Roger Kinnicutt, Mr. Edward S. Thurston, Mr. Charles Dana Draper. Mr. W. Redmond Cross, Mr. St. John Smith and Mr. Ernest Iselin. Present were: Mrs. David P. Morgan, Mr. and Mrs. William Fellowes Morgan, Dr. and Mrs. Francis P. Kinnicutt, Mr. and Mrs. Gustav E. Kissel, Mr. and Mrs. Rudolph H. Kissel, the Misses Kissel, Mr. and Mrs. Frederic W. Whitridge, Miss Eleanor Whitridge, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. W. Pierson Hamilton, the Misses Furniss, Mrs. John Christopher Wilmerding, Mr. and Mrs. Alexander Stewart Walker, Mrs. Ferdinand Wilmerding, Mr. and Mrs. Frederic R. Coudert, Mr. and Mrs. Grenville Kane, the Misses Kane, Miss Cross, Mrs. Charles S. Tuckerman, Mrs. William H. Draper, the Misses Draper, Mr. and Mrs. Frank Egerton Webb, Mr. and Mrs. John J. Wysong, Mr. and Mrs. Giraud Foster, Mrs. Alexander T. Van Nest, Mr. and Mrs. Bradish Johnson, Mr. and Mrs. Henry Payne Whitney, Mr. and Mrs. John E. Alexander, Mr. and Mrs. Richard Starr Dana, Mr. and Mrs. Paul Dana, Mrs. J. Pierpont Morgan, Miss Ana Morgan, Mr. and Mrs. Frank K. Sturgis, Mr. and Mrs. Robert Sedgwick, Mr. Arthur George Sedgwick, the Misses Sedgwick, the Misses Parsons, Mr. and Mrs. John S. Barnes, the Misses Barnes, Miss Adele Kneeland, Mr. and Mrs. Newbold Morris, Mr. and Mrs. Orme Wilson, Mr. and Mrs. W. Bayard Cutting, Mrs. George H. Morgan, Mr. and Mrs. N. Thayer Robb, Mr. and Mrs. Charles T. Barney, Mr. Ashbel H. Barney, Mr. James W. Barney, Mr. and Mrs. Anson Phelps Stokes, the Misses Stokes, Mr. and Mrs. John Sherman Hoyt, Mrs. Charles H. Coster, Miss Kate Cary, Mr. Hamilton W. Cary, Mr. and Mrs. William B. O. Field, Mr. and Mrs. George Griswold Haven, Sr.; Mr. and Mrs. John E. Parsons, Mr. and Mrs. Forsythe Wickes, Mr. and Mrs. R. Cotton Smith, Mr. and Mrs. George B. Post, Jr.; Mr. and Mrs. Morris K. Jesup, Mr. and Mrs. Paul Tuckerman, Mr. and Mrs. Francis R. Appleton, Mr. and Mrs. R. Fulton Cutting, Mr. and Mrs. Henry Parish, Jr.; Mr. and Mrs. John H. Hammond, Mr. and Mrs. Joseph H. Choate, Mr. and Mrs. H. Le Roy Emmet the Honorable Hugo and Lady Evelyn Baring, Mrs. William R. Thurston, Miss Thurston, Mr. and Mrs. Egerton L. Winthrop, Jr.; Mr. and Mrs. Lewis Iselin, Mrs. John C. Westervelt, Mrs. Philip J. Sands, the Misses Sands, Mrs. John T. Hall, Miss Elsie B. Hall, Miss Katharine Delafield Hall, and Mr. William S. Groesbeck Fowler.

INTIMATIONS

de Forest.—Mr. and Mrs. George B. de Forest will go to Newport in June.

Dinsmore.—Mrs. William B. Dinsmore and Miss Madeline Dinsmore on their arrival from Europe will go to Staatsburg, N. Y.

Dodge.—Mr. and Mrs. Cleveland H. Dodge are at Princeton.

Green.—Mr. and Mrs. William Lawrence Green sailed 24 April for a year's travel in Europe.

James.—Mr. and Mrs. D. Willis James have returned from California.

Layng.—Mr. and Mrs. James D. Layng will spend the summer in Mount Kisco, N. Y.

McCullough.—Mr. and Mrs. John G. Mc Cullough will spend the summer at their country house, in North Bennington, Vt.

Oelrichs.—Mrs. Charles M. Oelrichs and Miss Blanche Oelrichs will be abroad for several months.

Olyphant.—Mrs. Robert Olyphant and Miss Sophia Olyphant and Master Donald Olyphant left for Europe on the Finland last Saturday.

Reid.—Mrs. Whitelaw Reid and Miss Jean Reid sailed for Europe last week.

Rockefeller.—Mr. and Mrs. William G. Rockefeller have returned from Hot Springs, Va.

Schieffelein.—Mr. and Mrs. George R. D. Schieffelin are at Morristown, N. J.

Sheldon.—Mr. and Mrs. William Sheldon have returned from Atlantic City, N. J.

Taylor.—Mr. and Mrs. James B. Taylor will pass the summer at Greenwich, Conn.

CORRESPONDENCE

Lakewood, N. J.—Late arrivals: Mr. John E. Searles, Mr. and Mrs. Lemuel E. Quigg, Mr. L. J. Hoyt and Miss Pauline Hoyt, Mr. and Mrs. W. H. Wingate, Mr. and Mrs. Lancaster and Miss Lancaster.

FOREIGN TRAVEL

Carmania.—Arriving Wednesday, 17 April: Mr. and Mrs. J. Pierrepont Edwards, Captain Herbert McDougall, Mr. and Mrs. Henry F. Shoemaker, Mr. J. K. M. Wylie, Colonel John Gretton, Major Leonard Darwin and Mr. W. E. Darwin.

Majestic.—Sailing Wednesday, 17 April: Sir Robert Ball, Mr. Moberly Bell, Mrs. Bell, Mr. William H. Bishop, Mr. Kyrle Bellew, Miss J. C. Bradley, Mr. J. Hough Cottman, Mr. Arthur W. Eastlake, Mr. E. Gwynne Evans, Mrs. F. A. Emerick, Miss Constance Emerick, Miss Pearl Egan, Mrs. Henry Baldwin Fisher, Mr. Walter Hale, Mrs. Richard Hatton, Mrs. H. R. Hitchcock, Mr. and Mrs. F. B. Jevons, Mr. and Mrs. Harrington Mann, Miss Mona Mann and Miss Kathleen Mann.

THE ENGLISH DAISY

(HARDY ASTER)

THE English daisy, commonly called the hardy aster, of the family of Compositæ, of which there are many varieties, some of which are mere weeds, must not be confounded with the common American daisies, which pollute our fields, and which have become such a pest to the farmer. The Belli daisy is sometimes classed as an English daisy, but this is not a correct classification, it being of another family. This is one of the most useful plants for rockeries and to fill in corners which would otherwise be bare in the fall, as it comes into bloom just as most summer flowers are done, giving a profusion of flowers in September and October. It should have a place in every hardy border, but should be watched to prevent too much spreading, as is very prolific. There are very many of shades and colors, from white to dark purple and light pink, but the finest for cut flowers is the variety known as White Queen, which attains a height of three and a half feet with large graceful, single flowers with broad white petals, and yellow centers, on stems eighteen inches long. It has not the offensive odor peculiar to most of the daisy family. It likes a rather dry situation, and it must at least be well drained. The rockery suits it very well, provided it have plenty of sunshine. Start it from young plants, set a foot apart, irregularly—never in lines—in the very finest and richest soil obtainable, composed of lime-stone clay loam (rotten clay) well-rotted horse manure, and sand, equal parts. They should not be worked with the hoe, or disturbed except to thin them out. Keep rather dry until the buds burst, when give water freely, and feed bone-meal as a top dressing. Mulch over winter with leaves or straw, but take it off early in the spring.

BACK NUMBERS OF VOGUE

SEveral weeks ago Vogue advertised for back numbers of certain issues, stating in each case the number of copies wanted and the price that would be paid for them. A great many subscribers sent unsolicited copies of these numbers after our files were filled and these copies are being held at this office for instructions from the senders as to their disposition. If the senders of such copies wish them returned they will please communicate with Vogue and enclose postage.

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Vogue dated 23 May will be the Outing Number Price 25 cents.

EXHIBITIONS NOW ON

New York. Clausen's. Paintings by Orlando Rowland and Hobart Nichols. Until 30 Apr.

National Arts Club. Collection of paintings by artist members.

Montross. Collection of paintings by William L. Lathrop. Until 27 Apr.

Neu Gallery. Recent paintings of the Palisades by Van Perrine. Until 27 Apr.

333 Fourth Ave. First Annual of the Guild of Book Workers. Until 29 Apr.

O'Brien's. Collection of Line Engravings by masters of the nineteenth century. Until 27 Apr.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists. Lower Hall. Bookplates and other engravings by the late Edwin Davis French. Until 1 June.

Brooklyn. Pratt Institute. Carved furniture, picture frames and iron and metal-work. Until 27 Apr.

Philadelphia. Pennsylvania Academy. Fourth Annual Philadelphia Water-Color Exhibition. Until 27 Apr.

Pittsburg. Carnegie Institute. International Exhibition of Paintings. Until 13 June.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May.

Chicago. Art Institute. Annual Exhibition of American Water Colors, Pastels and Miniatures. 30 Apr. to 9 June.

Cincinnati. Art Museum. Fourth annual of paintings. 18 May to 17 July. Exhibits received until 1 May.

Muncie, Ind. Art Association's Exhibition. 26 to 27 May.

Richmond, Ind. Art Association's Exhibition. 11 to 25 June.

Worcester. Art Museum. Tenth Annual Summer Exhibition of Oil Paintings. 31 May to 22 Sept. Exhibits collected in New York, Boston and Philadelphia. 6 and 7 May. None received later than 15 May.

GOSSIP

An interesting collection of paintings by artist members of the National Arts Club is now on exhibition in the club galleries. The places of honor in the large room given to A Samoan Dancer by John La Farge, representing a native girl wreathed in garlands of hibiscus and to The Lady of the Manor, by Douglas Volk, showing a woman dressed in a quaint old-fashioned costume with a very decorative landscape background.

Among the other works are Supper at Emmaeus, by La Farge; Portrait of a Lady, by Robert Vonnoh; Portrait of Mr. Seligmann, by Douglas Volk; Forest Scenes, by Frank Du Mond; Decorative Landscapes, by Leon Dabo; a Portrait of His Daughter, by Richard Hall and examples by Miss Juliet Thompson, Mrs. Ella C. Lamb; William Walton, Benjamin C. Porter and Miss Helen W. Phelps. In sculpture may be seen works by Daniel C. French, Herbert Adams, George E. Busell, Herman A. MacNeil and Richard George.

At Clausen's gallery Messrs. Orlando Roland and Herbert Nichols are holding a joint exhibition of their recent paintings. The former shows twenty-seven works, mostly portraits and the latter twenty-one landscapes. Among them may be mentioned especially portraits of Irving R. Wiles, Julia Marlow as Ophelia (sketch), Edwin Markham, and President Roosevelt and Hauling Seaweed, Flower Market, St. Sulpice, Moonlight in Old Moret and Sardine Boats off Concarnean, by Nichols.

A collection of over 200 book-plates and engravings by Edwin Davis French, who died last summer, has just been placed on exhibition in the lower hall of the Lenox Library, in New York. Mr. French was considered one of the ablest of American etchers and this exhibition affords an excellent opportunity of studying his work.

An unusual exhibition, consisting of decorative woodwork and furniture, is now being held at Pratt Institute, Brooklyn. Among the articles shown are carved, painted and gilded picture frames, mouldings and mantels, besides cabinets, chairs, tables and other pieces of furniture.

The annual exhibition of the Society of Miniature Painters, recently held at Knoedler's gallery in New York, was largely attended. Although the collection contained much good work, the best critics considered that the majority of miniatures were too much like small portraits, and that the daintiness which was the chief characteristics of the oldtime work is being lost by the artists of the present day. Among those represented were Mr. W. J. Baer, the Society's president, Mr. T. A. Josephi, Miss Laura Hill, Miss Jessie Isaacs and Miss Jessup.

On 9 and 10 April, a loan exhibition of pictures, miniatures and laces was held at the Colony Club in New York. Among paintings shown were Mr. John S. Sargent's portrait of Miss Gladys Vanderbilt, which is considered one of his most charming as well as masterful works; a cartoon for a decoration of Indian life entitled Prayer for Rain, by E. W. Dewing; two paintings illustrating subjects from the Arabian Nights, by Maxfield Parrish, and a child's portrait, called Study in Rose, by Whistler.

Last week the students of the Art Students' League held their annual Fakirs Show, consisting of caricatures of the pictures exhibited at the National Academy of Design's annual exhibition, and as usual there were many clever take-offs

The prizes at the International Art Exhibition of the Carnegie Institute at Pittsburg, were awarded as follows: First prize of $1,500 and gold medal to The Bath, by Gaston La Touche, of Paris; second prize of $1,000 and silver medal to Portrait of Professor Leslie Miller by Thomas Eakins, of Philadelphia, and third, of $500 and bronze medal to Portrait of a Woman, by Mme. Elga de Roznanska, of Paris.

A novel method of selecting pictures for a puplic art gallery which was lately carried out successfully at Watertown, N. Y., was to allow every one attending an exhibition of American paintings held there to vote for a picture to be purchased for the Municipal Art Gallery's permanent collection. This plan resulted in having an unusual amount of interest being taken in the exhibition and in the purchase of an excellent example of Mr. F. K. M. Rehn's work entitled A June Evening, which received the largest number of votes out of the 5,000 cast.

The sale of pictures belonging to the late Stanford White was held at Mendelssohn Hall, New York, on the evenings of 11 and 12 April, and a total of $51,532 realized for 125 works. The highest price ($3,200) was paid for a large portrait of the Earl of Dorset, by an unknown artist of the early Spanish school and the next highest ($3,100) for a portrait of Miss Ridge by Sir Joshua Reynolds. The latter was bought from the Charles Wertheimer collection in London by Mr. White for $15,000. Some of the other works which brought fair prices were Portrait of a Young Lady, by Juan Carreno de Miranda, $2,350; Portrait of Mary Tudor, by Zucchero, $1,400; Portrait of a Man, by Moro, $1,800; Corneile and Moliere, by Gerome, $1600, and Summer Pastime, by Thomas W. Dewing, $1,550.

At a recent sale of modern pictures at the Hotel Dronot in Paris, a portrait of Mme. Charpentier and her two daughters, by Renoir, sold for $18,480. It was bought by Durand Ruel and is the record price for a painting by Renoir. At the same sale a picture of sheep, by Jacques, brought $6,800 and a set of old Flemish tapestries $8,020.

On 16 April the collection of jewels belonging to the late Mrs. Lewis-Hill was sold at Christie's, in London, and record breaking prices were obtained, the total for one day being $474,025. The chief items were a magnificent rope of 229 pearls, for which $83,500 was paid; a diamond tiara with centre stones of over one inch in length which brought $55,000, and a pearl and diamond necklace which brought $61,000.

New York artists are much interested in the recent election of members to the National Academy of Design which resulted in only three artists being elected out of the thirty-six nominees. Some of the best painters in the country were among those not elected, and consequently a good deal of friction has arisen between the two elements in the Academy, generally referred to as the "progressive" and "conservative." The men elected were Joseph Pennell, etcher, Robert B. Brandigee and Frederick B. Williams, painters.

TALKS ON INTERIOR DECORATION

In these columns a series of talks on Interior Decoration will be published from time to time.

The talks will be conducted by Margaret Greenleaf, the consulting decorator of the Chicago Varnish Company, and will prove practical, timely, interesting and valuable.

An Ideal Living Room, typical of no particular period.

THE LIVING ROOM

The living room shown in the illustration typifies much that is best in house furnishing of to-day where no particular period is represented. The standing woodwork, that is, the doors, windows, ceiling beams and mouldings, are all of white birch, an inexpensive wood. It is stained a dull gray green and finished with a soft polish, which brings out the full beauty of the grain of the wood. This effective and pleasing treatment is accomplished in a most simple manner by first using one coat of *Stain No. 335*, followed by one coat of *White Shellac* and one coat of *Eggshell-lac*, the last coat to be lightly rubbed with pumice and oil.

The floor of oak has first been given a coat of *English Oak Wood* Tint No. 254 and is finished with *Floorstain* which produces an effect fully equalling the best wax finish.

Careful note should be made by the reader of the exact names of these finishes mentioned, there being many articles sold of somewhat similar names.

The wall covering is hand blocked paper showing two tones of green in almost pastel shades, harmonizing perfectly with the woodwork. A tan gray is used for the ceiling tint between the beams, and the heavy velour over-curtains at the windows repeat these tones, while the fine net hung next to the glass shows a lighter shade of the same color.

We now come to a part of the room's furnishing which is deserving of much thought and consideration—the mantel-fireplace. Catalina marble—black with its delicate green veining—makes for an ideal combination to the general color scheme of the room. Notice also the simple, chaste lines of the design of the mantel, how emblematic it is of that good taste to which we all aspire.

In combination the woodwork, marble, wall treatment and hangings form an excellent setting for the mahogany furniture with which the room is furnished. Much of the upholstery is of tapestry introducing dull, soft reds, tans and old blue, which colors are repeated in the particularly beautiful Oriental rugs.

Many growing plants show some vivid green, which contrasts with the side walls and yet harmonize perfectly. The fixtures are of dull, old brass. Thus you see that the creation of even so beautiful a room as this living room is, in reality, a simple matter.

Margaret Greenleaf, the well-known practical decorator, is in charge of our Department of Decoration. If you will write to Miss Greenleaf, telling in as full a way as possible what you wish to accomplish, she will lay out a plan for you, without cost to you in any way, sending samples for the treatment of the woodwork, the wall coverings and draperies to be used, together with complete information about everything you might wish to know.

Send your plan to-day with ten cents to cover cost of postage; likewise be as specific as possible in your description of what you want to know. When writing about decorations address Margaret Greenleaf, 40 Vesey Street, New York. Included with the suggestions will be sent a sample wood panel and a copy of the "Home Ideal." CHICAGO VARNISH COMPANY, 40 Vesey Street, New York, 37 Dearborn Ave., Chicago, Ill.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Akst—Piano recital—10 May ..... M
Donalda—Song recital—25 Apl. ..... M
Eames, Gorgoza, Herbert-Concert—7 May.... W A
Herbert Orchestra—Sunday Concerts—28 Apl.. D
Kitchener—Mandolin-guitar Concert—27 Apl.. C
Kneisel Quartet (Schroeder farewell)—30 Apl.. M
Kronold—Cello recital—3 May..... C
Wiener Mannergesang-Verein—7, 9 May..... C

Mr. Alwin Schroeder, the cellist, will give a farewell concert by request, (as already announced), at Mendelssohn Hall, Tuesday, 30 April, at 8.15 P. M. Mr. Schroeder will be assisted on this occasion by his famous associates of the famous Kneisel Quartet and by Mr. Cortlandt Palmer, pianist.

Programme:

Sonata for Violoncello and Piano.....Rubinstein
Quartet in E flat major, Op. 127..... ...Beethoven
Sonata for Violoncello and Piano.....Locatelle

This will be Mr. Schroeder's last appearance in this country as he returns to Germany early in May.

Josef Lhevinne, the eminent Russian pianist, rendered valuable aid to the Edward Macdowell Fund through the piano recital which he generously gave for that worthy cause at Mendelssohn Hall, 17 April. The occasion was also noteworthy as being Mr. Lhevinne's one hundredth as well as his farewell appearance this season. He will not return to this country till the autumn of 1908.

CONCERTS AND RECITALS

Mme. Pauline Donalda the well-known soprano of the Manhattan Opera Company, will give a song recital at Mendelssohn Hall, Thursday, 25 April, at 8.30 P. M.

Accompanist: Arthur Rosenstein.

Programme:

(a) Air d' Iphigenie.....Gluck
(b) Vio che Sapete (Nozze di Figaro).....Mozart
(c) My Mother Bids me Bind my Hair .....Haydn

(a) Der Nussbaum .....Schumann
(b) Du bist die Ruh.....Schubert
(c) Meine liebe ist Grun.....Brahms

(a) Les Berceaux .....Faust
(b) Si j'etais Jardinier .....C. Chaminade
(c) Chansons des Baisers.....Bemberg

(a) The Dove .....Landon Ronald
(b) 'Tis June ..... " "
(c) The Dream.....J. C. Bartlett
(d) The Years of the Spring.....Mrs. Beech

This will be the last opportunity to hear this favorite singer for some time to come, as she leaves very soon for a concert tour through her native Canada. Mme. Donalda sails for Europe by the end of May, and at present writing does not expect to return to this country next season.

Mr. and Mrs. W. J. Kitchener, and their pupils announce a unique mandolin, guita, and banjo concert at Carnegie Hall, Saturday, 27 April, at 8.20 P. M. The following attractive programme is offered:

March, Old Heidelberg..... .....Mills
St. Paul's Mandolin Club.
Mandolin and Piano, Sonata in D
W. J. Kitchener
(First movement).
W. J. Kitchener and Miss F. Kitchener.
Selection, Carmen .....Bizet
Bridgeport, Plectra Club.
Mandolin Solo, Capriccio Spagnuolo.....Munier
Mrs. W. J. Kitchener.
Selections, Danses Caracteristiques..Tschaikowsky
(From Nut-cracker Suite).
(a) Marche.
(b) Danse de la Fee-Dragee.
(c) Danse Arabe.
(d) Danse Chinoise.
(e) Danse des Mirlitons.
(f) Danse russe Trepak.

New York Plectra Club.

Guitar Duet, Petite Sonata, Op. 169 .....Carulli
Messrs. W. J. Kitchener and F. M. Fosdick.
March, In Harvard.... .....Chaffee
Banjo Club.
Mandolin Duet, Paraphrase de Concert .....Verdi
(Rigoletto)
Mr. and Mrs. W. J. Kitchener.
Selection, Chimes of Normandy.....Planquette
The Stringers.
Banjo Solo, Hark, Hark, the Lark .....Schubert
W. J. Kitchener.
Overture, Semiramide.....Rossini
New York Plectra Club.
Miss F. Kitchener and Mrs. Newton at piano.

The United German Singing Societies of New York (chorus of 650 voices) Carl Hein, conductor, gave a grand festival concert for the benefit of the German, St. Mark's St. Francis and Mt. Sinai Hospitals at the Manhattan Opera House, Sunday evening, 21 April.

Overture, Im Fruhling .....Carl Goldmark
Orchestra.
Landkennung, Baritone-Solo, Chorus and Orchestra.....Grieg
United Singing Societies.
Recitative and Aria, Der Freischutz .....Weber
Mme. Arta.
Concerto for Piano, E flat major.....Liszt
Mr. August Fraemrke.
Fruhlingszeit, a la Capella .....Carl Wilhelm
United Singing Societies.
Invitation to the Dance .....Weber
Orchestra—Orchestration by Felix Weingartner.
Songs by Baritone:
Folksongs, a la Capella:
(a) Vor Liebchen's Fenster.....Rudolf Hesse
(b) In einem kuhlen Grunde..Frederick Gluck
United Singing Societies.
Solo for Violin:
Duett for Soprano and Baritone:
Pilgrim's Chorus from Tannhauser
Richard Wagner
United Singing Societies and Orchestra.

A Grieg Monument Concert, the proceeds of which are to be devoted to the erection of a monument to Grieg in New York City, took place at Carnegie Hall, Sunday, 21 April. Gaston Borch, leader of the Jamestown Exhibition Orchestra conducted the Peer Gynt Suite, played by sixty-two musicians of the Manhattan Opera House.

A male chorus of 100 voices from the United Norwegian Singing Society of New York sang some of Grieg's choral compositions, and a group of the composer's songs was rendered by Mme. Marthe Sandal-Bramsen, who has been intimately associated with Grieg himself.

Mr. Ernesto Consolo, the Anglo-Italian pianist, who was heard here with interest in February last, when he played at a sonata recital in conjunction with Hugo Heerman, and who was also associated with that violinist for some years in Chicago both at the Musical College as teacher and in concert work, gave a recital at Mendelssohn Hall, Monday evening, 22 April.

OPERATIC NOTES

The first season at the Manhattan Opera House was brought to a close on Saturday night, 20 April, by a fine performance of the popular Aida.

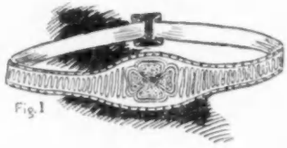
A brief resumé of the entire season's work, together with a statement of Mr. Hammerstein's plans for next year will shortly be published in this column.

THE OLIVE MEADE QUARTETTE

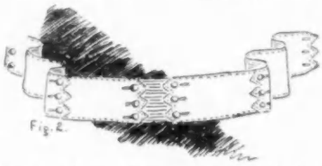
The last quartette concert for the season by Miss Olive Meade and her associates given at Mendelssohn Hall on 19 April, deserves more than mere mention. To play string quartettes adequately is an achievement of the highest musical endeavor. It requires excellent artistic gifts, adequate technique and incessant self sacrifice, and it appeals to a public far too limited. Numerous quartettes exist here and have helped the cause of pure music, but the Olive Mead Quartette deserves to rank as one of the best Chamber Music organizations in this country after the Kneisels and its artistic ministrations are a distinct benefit to the New York public. The programme on the 19th was a pleasant surprise. After an excellent rendering of the Novacek quartette, the Mozart duo for violin and viola gave one a satisfying sense of enjoyment and repose. And lastly the Mendelssohn quartette in D major was delightfully played.

PRETTY LINEN BELTS AND HOW TO MAKE THEM

White linen belts are a marked feature of the spring and summer costume and when embroidered, or trimmed with the very narrow soutache braid, make a



smart finish for a linen frock. The sketches show a few designs that may be easily carried out. Unless the linen is very heavy, it would



be better in most instances, to put a thin foundation under it before embroidering to keep it firm.

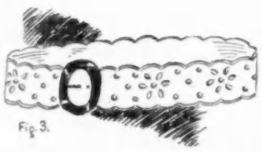
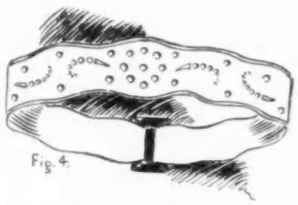
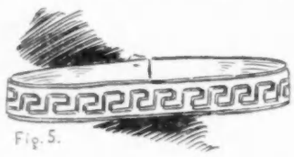


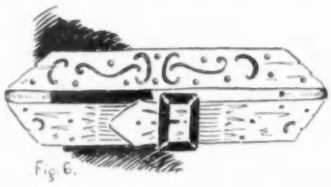
Fig. 1.—Heavy white linen, the design being carried out in narrow white soutache braid and French knots. The braid is sewed around both



edges, the inner row being about half an inch from the outer edge. The French knots, which should be made of No. 20 mercerized cotton,



are made about an inch apart. The flower is outlined by three rows of the braid, the scroll design being one row. French knots fill up the



centre of the flower, being put as closely together as possible.

Fig. 2.—Medium weight linen, stitched around all edges. A tucked piece forms the centre of the back. The buttons are linen-covered button moulds, the button holes are loops of narrow soutache braid.

Fig. 3.—Rather heavy linen, buttonholed around the edge and flower design in eyelet work. The dots are in satin stitch.

Fig. 4.—Heavy linen, buttonholed edge, design worked in satin stitch.

Fig. 5.—String-colored linen, two rows of narrow soutache braid around each edge, and Greek design in the middle, two rows of braid being used.

Fig. 6.—Of rather fine linen, with hemmed edge, design worked in satin stitch. Narrow tucks are made in the two front ends which give a slight fullness.

FASHIONS FOR ELDERLY WOMEN

BLACK TAFFETA LONG COAT

With all the weddings this month and other daytime spring functions it is absolutely necessary to have a smart-looking wrap to wear over one's perishable gowns. One I saw the other afternoon at a St. Thomas's Church wedding was of black taffeta in a soft rich quality. It was cut in three-quarter length—fitted in slightly at the waist and had seven rows of black velvet ribbon in graduated widths, from three inches at the bottom, round the skirt of the coat extending above the line of the hips. A shaped shawl-like piece of the taffeta over the shoulders was trimmed with three different widths of the velvet. The loose three-quarter sleeve was of two ruffles of the velvet trimmed taffeta. There were large square revers and turnover collar of white Irish lace, and both back and front were long ends of velvet ribbon drawn through dull gold slides in three places, holding it well into the figure. A rather large black lace hat trimmed with a white ostrich plume, on the left side, finished most beautifully this costume.

BLACK CHIFFON CLOTH GOWN

The costume underneath was of black chiffon cloth over white. Made accordion-plaited and princess in cut, the plaits stitched down at the waist and hips. The skirt had a deep flounce of black taffeta, headed with motifs and bands of hand-made trimming. A deep V in the bodice of the gown formed a wide yoke of white baby Irish outlined with a narrow fold of gold tissue. The small kimona sleeve of the chiffon cloth had bands of hand trimming and a deep undersleeve of the baby Irish and tucked white net, with small pipings of the gold tissue. Lovely! yes; and it was hard to tell which was prettier, that or a gray and white striped chiffon cloth gown I saw in the next pew.

GRAY AND WHITE COSTUME

The bottom of this gown had a gray border painted in water color—gray roses in a conventional design. The skirt was very long and full and made in small tucks at the top. The bodice had a deep pointed yoke back and front of white Oriental lace which was crossed over the bust and shaped so that the border showed in the front and back. Outlining the border were large white bretelles of the Oriental lace in points; finishing the crossing point were rosettes and girdle of deep old blue satin with little gold drops. The sleeves were short elbow ones of the white lace with a shaped armhole of the border material. With this was worn an Empress shaped toque of gray mohair trimmed with the Cassowary plumage in old blue and rosettes of the gray shaded with the old blue at each side. A gray taffeta coat would be lovely with this costume.

TAN MARQUISETTE

A very good-looking street and visiting costume of tan marquisette was side plaited in half inch plaits on both coat and skirt. Small embroidered soutache bands formed a panel down each side the front of the skirt, with small frogs in groups of two at intervals the entire length. The coat was a short jacket with the soutache embroidered bands so put on as to emphasize the length of line. There was a small waistcoat of terra-cotta taffeta hand-embroidered in a little vine design, with the frog trimming on each side. The three-quarter kimona sleeve was edged with the terra-cotta. The bodice of the gown was made to show a good deal of ecru filet lace, with a plastron of the marquisette embroidered in soutache and a tiny cravat of black satin. The three-quarter sleeves were of plisses ruffles of ecru Valenciennes, with filet cuff edged with black satin. A smart-looking but rather severe black toque with wings gave a somewhat trig look to this otherwise rather dressy street suit.

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Full sample line FREE, and information on request.

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An inspection of our enormous stock will change this impression. Prices range as low as $18 and even $12 for rugs excellent in texture and coloring, while many others, varying in grade and size, are proportionately priced.

Few articles of art or utility give such lasting satisfaction as a genuine Oriental Rug.

Broadway and Nineteenth Street
New York

[NOTE.—Readers of Vogue inquiring for names of shops where dressing table articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

THere is no sense in expecting that getting rid of superfluous fat will be as pleasant a process as acquiring it, but in this age of passionate admiration for youthful slenderness no woman who respects the dictates of fashion can disregard the urgent need of bringing her figure to proportions of at least moderate slimness. Let the woman who approaches her fortieth year beware of the methods by which this effect is sometimes promised, for only very youthful persons can lose great quantities of fat within a short period of time without aging decidedly in the appearance of the face. The most interesting of recent treatments resorts to garments of rubber, which without doubt have accomplished wonders in nearly every instance and although a little uncomfortable, have the merit of being perfectly natural in their method of work. It is merely a variation of the idea so well known on all stock farms of "sweating out" fat and many a time have I seen this treatment used with great success for blue ribbon winners of high price. The garments are made to order and fit like a glove; they work most quickly if worn when exercising as this helps to induce perspiration, but can be used in the usual order of life if more convenient. The latest addition to these garments is a covering for the only portion of the body hitherto unprovided for—the face. A mask of thin rubber is now made to fit every crevice and undulation, having apertures for the eyes, nostrils and mouth. Nothing could be more beautifully made in every particular and although the idea may seem a little startling at first, I see no good reason why the face should not benefit by so simple a means of reduction as well as the rest of the body. The mask ties over the head and is thus held securely in place with no danger of slipping. It is very light and pliable, but perfectly firm. This, as well as all the other garments, is made to order and a written request will bring directions as to the best way of making the necessary measurements.

A dry shampoo which seems especially interesting accomplishes the same result as Parisian gasoline cleansers, but is non-inflammable and deliciously perfumed. As far as I know it is unique and should be exceptionally good for oily hair as it leaves the latter in a delightfully fluffy, light condition. It is applied with a piece of sponge and then brushed till dry. This shampoo is originated and prepared by a French hair dresser of great experience who has established himself in New York and devotes much time and attention to perfecting this and kindred preparation for the hair. His dye is remarkable for several reasons; it takes effect instantly, has no odor and leaves the hair lustrous and glassy without washing it afterwards, though the first of the preliminaries to application is a thorough shampoo with pure soap and hot water to which a little soda has been added. Twelve shades are obtainable in these dyes, the gamut of color covering the entire scale between golden blonde and jet black, even ash blonde and auburn being among the number although these are generally considered more difficult to obtain than any of the others. The price is alike for all dyes ($1.50) and directions for use will be forwarded to those living at a distance. While upon the subject of the hair a few general suggestions may be of interest. All hair brushes should be washed frequently in boiling hot water and soap before being well dried in the sun. This keeps them clean and soft. The hair should not be washed at too short intervals, and when it needs some cleansing process oftener than once a fortnight I should advise one of the dry shampoo powders or some such preparation as that previously mentioned in this article.

A rose-scented deodorizer is for some a very necessary requisite, and can be bought for the reasonable sum of 25 cents. It carries out all it claims in giving the person a clean, sweet odor and is a very reliable preparation.

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A scientific, beneficial, and harmless water softener.

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The newest and greatest of all Toilet Luxuties. Added to the bath—toilet—manicure's finger dip, it removes all traces of cure's ation, leaves the skin soft, bright, perspirand clear, and imparts a subtle perfresh, that is never distasteful—gives that fume ffect to the hair. And it's veritable fluffy ee against chapped hands.

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VOGUE

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25 April, 1907

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what you have to sell?

Among the thousands who read Vogue each week there is sure to be somebody who would like to have the very thing which you would like to sell. We have a special column designed to bring together buyers and sellers among our readers. It is

"The Sale and Exchange"

full particulars regarding which you will find on opposite page of this issue. There are great possibilities for mutual service in this column, and we want our readers to make the most of them.

Put in a few lines about that bit of bric-a-brac you are tired of, those books you would like to sell, the wardrobe you have had to discard on going into mourning, or the knic-knacs you make so skilfully, and see how promptly they

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The Standard of Corset Fashion

Conceded to be the most attractive models known today.

Redfern Whalebone Corsets

Matchless by reason of the beautiful curves they mould with ease, the lightness, durability, and elegance of fabrics and more especially for their adaptability to all figures.

Redfern designs include the latest extreme high-bust shapes, with long hip and back; the medium lengths, also remarkably good models for stout forms.

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FEES

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(1) Addresses published in Vogue at our convenience without charge.

(2) Ordinary questions. Answers published in Vogue at our convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Two-day questions. Answers sent by mail within two days after receipt. Fee, $1.00.

(5) Confidential questions. Answers sent by mail within two days after receipt. These answers will not be published without permission. Fee, $2.00.

(9) Emergency questions. Answers sent by telegraph within one day after receipt. These answers will not be published later without permission. Tolls paid by Vogue. Fee, $5.00.

RULES

(A) The right to decline to answer is reserved to Vogue.

(B) The writer's full name and address must accompany letters to Vogue.

(C) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(D) Correspondents will please write only on one side of their letter.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

SUGGESTION FOR SUMMER SILK GOWN

PLease suggest the latest thing in silks for a serviceable gown, which can be used for traveling, street wear, etc.

Ans.—Two of the distinct novelties this year in summer silks are the new Rajah and the bordered foulards, either of which will make you an exclusive frock.

Rajah nouveaute is to be had from Lord and Taylor, 20th Street and Broadway, and the bordered foulards from Arnold, Constable and Company, 19th Street and Broadway. If you do not wish these why do you not get a regulation foulard, as foulard is very fashionable again this year. Under Seen in the Shops of 18 April is illustrated a lovely bordered gown which may give you suggestions as to making if you choose this style of material. In color get either dark blue which is always lovely in summer, a black and white check, a mode color or a dull sage green. (5342)

MODEST WARDROBE

Kindly suggest a comprehensive wardrobe for a woman of limited income, who goes out a little and entertains modestly?

Ans.—One light weight suit of serge, cheviot or suiting, made plain with long sleeves, hip length coat and plaited skirt. Have this dark blue serge, or any gray or tan mixtures in suitings. One tan linen suit, coat single-breasted and cutaway. Four white linen skirts. A good model is published as coupon pattern in our issue of 14 February. Six plain white shirt waists with plaitings on cuffs and front. Three more elaborate shirtwaists. One white lingerie gown, embroidered if you can afford it, if not, made with the best lace you can manage. One foulard or voile dress, for which sage green will be good. A separate coat will be necessary. If you can have only one get it in mixed cheviot, if you can have two let one be in sand color pongee, the other in cinder gray cloth. Have three hats, one tailored model, one for afternoon wear and one picturesque garden hat with flowers or plumes. One pair of patent leather pumps, one pair tan pumps, one pair high yellow boots for wet weather, one pair white buck-skin pumps and one or two pair of slippers will be ample. Wear stockings to match shoes.

We have not suggested any low necked gowns as we do not know whether you need them. You can have lovely gowns made at small expense from mull which is sold at 75 cents and 85 cents a yard. It comes in all colors, pink, nile green, maize, lavender etc., and makes up into charming gowns, and can be worn either winter or summer. (5314)

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This beautiful Frenchy waist effect, made of the finest French cross bar and daintily figured batiste, artistically trimmed with fine German val down front, around neck and on sleeves, with ruffled front, just like picture, made in our workrooms to special order, **$8.00.** (Mail orders given prompt and careful attention.)

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Send us a pair of your GLOVES and we will return them to you CLEANED FREE OF CHARGE.

Our customers say they don't see how we do it, BUT WE DO. We are an old reliable house, perfectly responsible in every way. **Prices: Short gloves 10c. Long 15c.**

CUT THIS OUT AND SEND IT IN

Gentlemen:—

Enclosed please find a pair of gloves which kindly cleanse for me free of charge as per your offer advertised in Vogue.

April 25

Name .....

Address .....

.....

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Combines usefulness, smoothness of fit and handsome workmanship.

Fits so smoothly over form that it materially lessens outerdress measurements and accentuates waist line.

Makes large women especially look more shapely, feel more comfortable.

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THE material which covers the mahogany chairs and davenport illustrated has almost the exact appearance of leather, as well as distinct advantages and characteristics of its own. It is fireproof and stain proof, has no odor and cannot be torn. For smoking-room furniture it is unsurpassed as it does not

retain the smoke even for a short time. Inexpensive in price it is utilized in an endless variety of designs that may be seen at the show rooms. Mounted with solid mahogany frames, and springs of the best make its price is still far below that of the same in leather, and the aspect is in every way as satisfactory. It is sold in chair seat sizes, saving waste by exact measurement, as well as by the yard. No climatic conditions affect it so that it may be used for automobiles, motor boats and all manner of canopy tops as well as for furniture.. Its freedom from natural oils which in time dry out from leather render this substitute impervious to the weather.

THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to interior decorating, such as the treatment of permanent woodwork, doors, lighting fixtures, hardware, painting, papering, etc. A charge of 50 cents is made by Vogue for each room described, and ten cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

FURNITURE UPHOLSTERED IN FABRIC LEATHER
From The Pantasote Co.

SCHEME FOR GROUND FLOOR OF COUNTRY HOUSE

PLEASE suggest color scheme for dining-room and hall. I am using green in my living room. Both rooms have white woodwork, the dining room facing north.

Ans.—As you prefer green for the Living Room walls, we suggest an old blue in plain or two-toned paper for the dining room. This is particularly effective with white paint. For the hall we would advise a two-toned yellow or russet brown which will harmonize with the green and the blue.

Another scheme would be to use yellow in the dining room as this is a north room and may need a more cheerful toning than the blue paper would give it. In this case we would use a foliage paper on the hall, thus keeping to the two colors, yellow and green. (5328)

LIVING ROOM DECORATION

I Enclose a sample of figured old rose wall paper. Do you advise this for a living room opening into a tapestried hall and a green dining room? It has white woodwork, old mahogany furniture tapestry upholstery. What color for ceiling? Hangings?

Ans.—The paper is very good and will look very well. As the paper is figured, do not use a frieze unless the room is very high studded. In this case, have the frieze either tinted like the ceiling, which, by the way, should be cream white, or of plain paper to match the ceiling. If you prefer a figured frieze, paper the room in plain rose color and use a frieze of a large flowered design. As the paper is very warm in color, use green damask for the hangings. These should be made with a stiff buckram valance, cut out as shown on the enclosed sketch and

trimmed all around with fringe of the same color. This fringe should also be used on the edge of long curtains. The valance should be nailed on a valance board and placed on top of the window casings. The portieres at the doors may be of green velour or velvet to match these window draperies.

If the tapestry covering on the furniture is in good condition, do not change it but if it is worn, upholster the furniture in green damask. This would look very well against the rose paper. The rose-colored shades will look very well and will soften the light. (5343)

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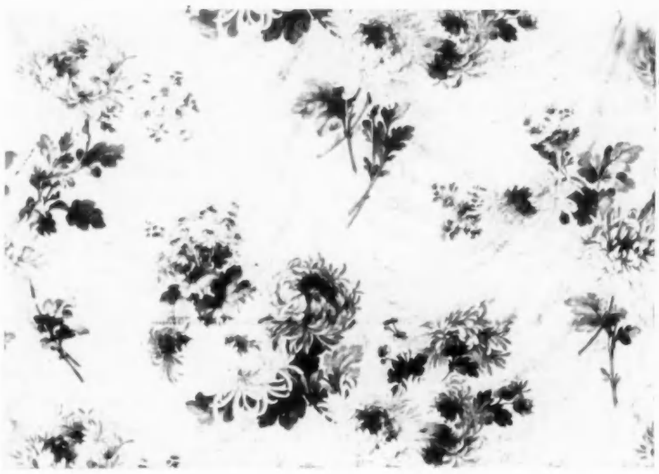
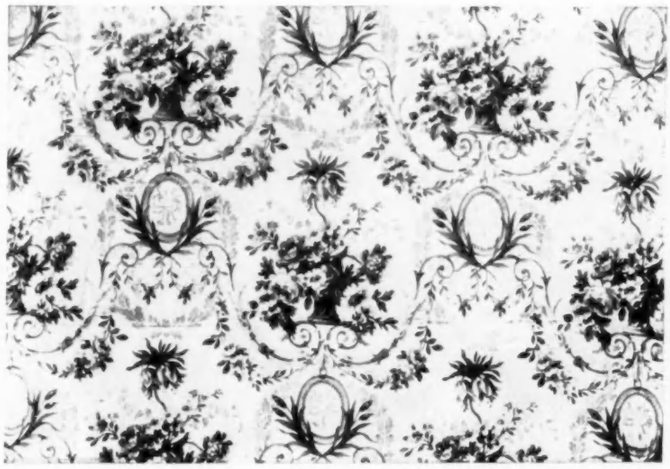
THREE NEW CRETONNES

FROM LORD & TAYLOR



THE unique feature of the cretonne shown in the top illustration is the effect of drapery in the background, green against white. The chrysanthemums are in yellow and orange, and the design comes also in pinks and yellows.



is one of the best of this style patterns and is shown in the second illustration. The third example is unglazed white with paneled effects given by graceful loopings of pale blue ribbon. The roses are pink with sprays of pale mauve heather. This is a very delightful bedroom drapery and a distinctly new treatment in cretonnes.

A French tapestry cretonne with baskets and garlands filled with pink and blue flowers

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No. 1976.—Same as cut, $1.00 each. Finer quality, $1.50, $2.00, $3.00

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It is shaped to fit the figure perfectly, confining the bust within the corset without undue pressure.

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THE CONCEIT OF LAYMEN

BEcause he may have been successful in his profession as clergyman or writer is, of course, no reason why he should set up as an art critic or accept a position on a jury to pass on works of art, yet if such tasks come his way it is rather exceptional for an American to decline them. The layman's rushing in to the arts as a judge is of a part with his buoyant self confidence, but while this national characteristic has accomplished wonders in material matters, its achievements in the finer and higher interests of life have not been conspicuous. For some reason painting and sculpture seem to the layman (and the laywoman too for that matter) fair game for critical opinion, for while they may hesitate to pose as qualified critics of literature they evince no reluctance whatever to apportion their praise and blame with a free tongue in regard to mural decoration, statuary, paintings or prints. When their ignorance amounts merely to a private display without any unfortunate artist having to pay a penalty for its presumptuousness, the matter is one for the artistically well informed to smile at, but there are many occasions in which artists are made the victims of this layman ignorance, and then interference not infrequently becomes tragic. Some time ago a young portrait painter of talent came to the metropolis from his western home for the sake of advancing himself in his profession, and was so fortunate as to secure an order to paint the portrait of a metropolitan belle. Such an opportunity was not likely to occur often, and the young artist was naturally eager that this, his first commission in the east, should show him at his best. What was his consternation when, later, some half dozen of the young lady's friends met at short intervals in his studio for the purpose of sitting in judgment on the portrait as it progressed. Their only qualification as critics was that as persons of wealth they had seen many art objects both here and in Europe and owned some themselves, yet on the strength of this slender equipment of art knowledge they presumed not only to sit on the unfortunate painter's work, but to insist that he make such changes as they in their ignorance thought desirable; and one of their amazing mandatory suggestions was that the background of the portrait be altered to a color more in consonance with what they considered proper, notwithstanding that any art critic—be he ever so superficial—knows the background of a portrait is a vital point and one in regard to which a layman's opinion is more than likely to go wrong. These women ordered a new background as carelessly as they would request a pink ice to be substituted for a yellow one.

A more conspicuous instance of the unintelligent conduct of an artistic enterprise by men who should never have assumed such a responsibility is furnished by an ambitious church edifice in process of building in Manhattan. An opportunity was offered for much fine sculptural decoration, and an artist of distinction was selected to undertake the colossal and in all ways exacting work. The building committee, made up of laymen so far as art is concerned, was apparently not only quite destitute of taste, but, judging by the sequel, failed utterly to realize the grave importance of the task it so lightly undertook. Not content with allowing the sculptor's work to be butchered, it regarded his just complaints as mere querulousness, and most unreasonably troublesome. At least that is the only deduction to be made from the published comments of the chairman. Judging by results the artist's designs for the lavish sculptural decorations were sent to some little skilled stonecutters who massacred many of them, not scrupling even to mutilate the figures when fancy seized them, and the artistic abortions they turned out have been duly placed in the consecrated edifice where they constitute an art scandal of the first magnitude. Already the fame of them has gone abroad and inspired adverse criticism in foreign countries that is likely to grow louder as the church progresses, for it has been planned on the ambitious lines of foreign cathedrals and so generously advertised that it will surely attract visitors from all parts of the world, among whom will be many professional artists. This particular edifice is one that can ill afford to present crude architectural effects, and in the face of a tremendous expenditure, lack of means can hardly be urged in justification of such an exhibition of ignorance on the part of those charged with the development of a rarely important architectural undertaking.

As a concrete example of the conceit of the layman in art, the observer is referred to a goodly proportion of the statuary in the cathedral of St. John the Divine. It is to be hoped a careful scrutiny of it will convince the public generally that the old saw, every shoemaker should stick to his last, is a good working principle to follow even in these know-it-all-days of the twentieth century.

MRS. OGDEN H. HAMMOND

NEE STEVENS

MARRIED MONDAY, 8 APRIL, IN TRINITY CHURCH, HOBOKEN

GOSSIP

WAlter N. Lawrence put The Prince Chap on at the Majestic Theatre for a revival engagement on 15 April. Cyril Scott continues in the star role. This is said to be Mr. Scott's final appearance here in this very popular comedy.—Manager Lawrence will take The Three of Us away from the Madison Square Theatre on Saturday next, 27 April, when it will complete a season of 227 consecutive performances. The play will be presented in other cities beginning 1 May, this itinerary including a long run in Chicago.

Amelia Bingham decided to close her season in The Lilac Room (Bijou Theatre) earlier than she had intended originally and to accept an engagement in St. Louis where she is to play in a stock company at the Olympic.—West Forty-fourth street, it is said, is to have a new theatre, the managers, William A. Brady and Joseph R. Grismer being the interested parties. The site is about opposite the new Stuyvesant Theatre, which Myer E. Bimberg is building for David Belasco. This firm of theatrical managers controls Grace George, Wilton Lackaye, The Man of the Hour Company and Robert Mantell, besides the 'Way Down East production.

The return of Gustav Frohman to active management is an interesting event as he was the first of the Frohman brothers to start out as a theatrical manager. His present venture is an ambitious one in the line of vaudeville entertainment. He is to prepare for the circuit of the United Booking Agency (the sponsors of which are Keith, Proctor, Williams and Hammerstein) a series of short plays, staged under his own direction. This move is said to be aimed at improving the character of vaudeville programmes and to counteract the effect of the recent new scheme of Klaw, Erlanger and Frederic Thompson which they call advanced vaudeville and which, it will be remembered is to have short plays and short musical comedies. Mr. Gustav Frohman has been offered time through the United Booking Agency at 240 theatres and he has already selected his first play, A Music Lesson, which will have Harold Heaton as a star. When a play is approved it will be sent out with five companies. It is stipulated by Mr. Frohman that the plays must not require more than about 25 minutes for production and that they must be clean. There will be no murders, nor condensed musical comedies. The audiences at vaudeville houses are in the way of having their tastes educated and their morals improved if the rival managers who have recently planned reforms in vaudeville programmes live up to their promises.

SKETCHED AT THE HERALD SQUARE THEATRE
The Orchid

The Lion and the Mouse, which closed an astonishingly successful and long run in New York in early April, is to return here in September. The managers state that the total gross receipts of the play while in New York have amounted to not less than $750,000.—Mlle. Dazie, the premier danseuse at the Manhattan Opera House, is to appear for three months at the Folies Bergeres, Paris, and to be featured in the forthcoming summer "revue" which is to open in June. A special part has been written introducing her first as Le Domino Rouge, but requiring her to unmask in the second act.

The engagement of the distinguished Italian player, Ermete Novelli, and his very capable company at the Lyric Theatre was so successful that the original time was extended to four weeks. As has been truly said by a critic, such extension would not have been called for had Mr. Novelli depended upon the English-speaking audiences. Of New York's 400,000 Italian residents a goodly number apparently supported their fellow countryman's attempt to make his American engagement financially successful. During the three weeks he appeared on the Lyric stage the Italian actor played no fewer than twenty separate roles embracing every phase of human emotion from the broadly amusing to the tragically harrowing.

Grace George came to Wallack's Theatre in mid April in a version of Sardou's Divorcons, thereby challenging comparison with a galaxy of brilliant players including Rejane. Miss George has also been seen at special matinees in Ibsen's Lady From The Sea.—The admirers of Ethel Barrymore were delighted to have her forsake the gruesome and the unbecoming in The Silver Box and appear well dressed and gay in His Excellency The Governor, which was put on at the Empire Theatre a fortnight ago. Miss Barrymore

TRIXIE FRIGANZA AND EDDIE FOY
In The Orchid, at The Herald Square Theatre.

was well supported, the star role of John Baverstock being well played by William Norris.

The popular actor Lawrance D'Orsay, who was compelled to close his season in Philadelphia on account of a serious illness, has gone to England to confer with Charles Frohman in regard to next year's plans, and also to rest and recuperate.

Donations continue to be received for the Actors Fund fair, the gifts including automobiles and like costly mechanisms. Mrs. Stuyvesant Fish and other women of wealth are to have a flower booth.—Eleanor Robson continues in Salomey Jane at the Liberty Theatre.—Richard Carl insists that he is not to appear in a new comedy next season as his present vehicle, The Spring Chicken, which is very popular has been produced in only five cities thus far and there is therefore many months of touring still to be taken out of it and the bookings cover 1907–1908.—Amy Somers, the original Miss Boynton in Brewsters Millions, has returned to the cast at the Hudson Theatre, replacing Edna Bruna, who has been playing the role for months.—Margaret Wycherly has been appearing as a star in The Primrose, a four act drama by Bayard Veiller. It treats of a woman's sacrifice to save the life of a starving man, who afterwards casts her off for a wealthy society girl. Sheldon Lewis plays the leading male role.

Elsie Janis has been getting $700 a week

GRACE GEORGE
Who is playing at Wallack's Theatre in Divorçons, and at matinées in Ibsen's The Lady From The Sea

Photo by Otto Sarony Co.

FANNY WARD
An English actress who is supporting Kyrle Bellew in A Marriage of Reason

from Milton and Aborn Liebler and company for appearing in The Vanderbilt Cup, and her contract with these managers has, it is said, still two years to run. Recently Percy Williams made her an offer and she signed a vaudeville contract with him, the consideration being, it is claimed, a salary of $3,000 a week. The contention of Miss Janis is interesting, to say the least. It is that she is no longer a minor, being now past the age of 18, and that consequently the contract made by her mother as her guardian may be annulled. The managers to whom she is under contract for still two years, did not take quite that view of the matter, naturally.

The Orchid, an English musical comedy modified to suit the taste of American audiences, is at The Herald Square Theatre, with Eddy Foy as chief comedian. The plot is exceedingly involved, but one portion of it which serves to introduce Prof. Zaccary, an orchid hunter, who has spent in a Paris good time, the money he was given to defray his expenses on an orchid hunt in Peru, is entertaining. The role is very well played by William Rock, and his song, Far Peru and its accompanying dance is one of the hits of the play, which has given him a position in the production very close to the star. Eddie Foy has two songs, College and He Goes to Church on Sunday, that are very popular with audiences. Trixie Friganza and Amelia Stone are the women principals, and among the cast are Joseph Herbert, George Boniface, Jr. Alfred Hickman and Melville Ellis.

Kyrle Bellew is ambitious to appear in Shakesperian roles, although he does not specify what characters he should like to play. The reluctance of managers to produce Shakspeare surprises Mr. Bellew as it does many others, since, whenever adequate productions are made they turn out a profitable investment for the managers.—The Sothern-Marlowe Company opened its London season at the Waldorf Theatre with Hauptmann's The Sunken Bell. Mr. Sothern in an interview expressed himself as regarding the London engagement as a home coming. "I was educated in England, although born in the United States, while Miss Marlowe was born in Cumberland. At the close of our London engagement we shall journey to Paris and Berlin." Several Shakespearean plays, Jeanne D'Arc and When Knighthood Was in Flower constitute the productions to be staged during the first three weeks of their London season.

WHAT SHE WEARS

EMPIRE AND GIRDLE SKIRTS—TWO-PIECE SILK COSTUMES —MAUVE LIBERTY SATIN GOWN—THE LONG PLUMES—SOME SMART MILLINERY SEEN AT WEDDINGS—TWO PICTURESQUE MODELS FOR PATTERNED SILKS

A Month of weddings and the wearing of exquisite gowns at the many receptions will sum up all the elegance that matrons and dowagers displayed on such occasions. For younger matrons the demi-Empire ranks in style first. A number of girdle skirts also are worn. The round belted bodice with its back very much trimmed and fashioned in bretelle style, very generally, is worn with the short wide Japanese sleeve effects.

CLINGING MATERIALS FAVORED

It may be noted that silks of the soft clinging style, louisines, and glossy Marquisettes, other liberty makes, Ninon crepes, silk voiles and mousselines constitute the chief materials now chosen. Interspersed are taffetas, grenadines, tissues and new figured voiles. The ensemble of all smartly dressed assemblages brings the conviction that the women who compose them are not those who buy or wear the stunning gowns or hats which are seen even in the most exclusive establishments. Theirs is a more critical and educated taste, particularly noticeable this season in the fine detail of the bodices and showing a restraint in regard to trimming upon their skirts, many of these being without other adornment than plaits.

THE DRESSY TWO-PIECE SUIT

Two-piece silk costumes are unquestionably very dressy affairs, most suitable for weddings and day functions of all kinds. The same idea is carried out with a fine cloth or voile skirt, and its silk coatee, the latter elaborately braided and embroidered, or wrought with narrow bias bands of silk as a braid. Some of those costumes have voile skirts and silk coats wrought with bands of voile. They are smart-looking in grays, lavender, or mauve shades. Cloths unless in parchment or ivory tones show to better advantage in the winter. Shades of white cloth even, are too heavy when worn amid the mousselines and filmy textures now in vogue.

A charming costume worn at a late wedding was of pink mauve liberty satin. The skirt was trimmed with two rows of silk net quilled, and of the same shade. It was edged on the ruffle side with a white dotted lace beading. These two rows were put on the skirt in elongated narrow Greek lines eighteen inches in hight and well set up as a design above the bottom of the demi-train. The skirt top was arranged in the high demi-Empire style, while the bodice was draped with the satin. There were winged shoulder bretelles of the mauve net, both having several rows of the ruching effectively arranged on the open Vs back and front. The belt was of liberty satin in folds with a white dotted beading design wrought on it in the back, and at each side of a flat silk bow in front. A hat of white crin with its broad brim slightly turned down had a wide crown band of bias velvet in a deeper shade of mauve than the gown and one long plume, very much darker still, sweeping over one side.

WORN AT AN APRIL WEDDING
See "What She Wears"

LONG OSTRICH PLUMES VERY FASHIONABLE

There seems to be nothing smarter for full dress than hats trimmed with immensely long ostrich plumes. When they are of the same color as the gown, or of the hat itself, they are sure to be of a much darker shade of that color. Contrasting feathers are also in vogue for hat trimmings in millinery, as for instance, a hat trimmed with pale blue, and with fine flowers in several blue shades, has at the left side a willowy plume in two shades of Bordeaux-red, the paler shade in strong contrast with the other. In the same way brown plumes and shorter brown feathers trim hats that are strongly accented in pink, in yellow, and in light blue. All brown hats are extremely popular, and so are the all grays, which means that hats reproducing but a single color are sure to be thought most useful and to fit in with many costumes and gowns.

GOLDEN STRAWS

Very large mushroom shaped straws of a deep golden hue, if worn by a tall woman, who carries herself well will give her a distinguished air. The spring weddings are witness to this fact. One such hat was trimmed with a very wide bias crown band of black velvet simply draped on, while a very long black ostrich plume hung over the side in a graceful sweep. Another straw of the same golden wheat color had a sapphire blue velvet crown band and one long plume topling over the brim. A smaller mushroom gray straw had two moderately long gray plumes starting from the middle of front brim and tossed over the brim on the sides. Young faces that are prettily rounded, and cheeks upon which the roses linger and bloom in a richness of color look like pictures in this style of hat. The diversity of styles in hats puts an end to limitations in fashionable choice excepting the very large ones with straight or turned down brims, which are becomingly appropriated by those who have the hight to wear them.

TWO PICTURESQUE MODELS

Border pattern silks are made up in two distinct ways either of which commands admiration. One gown in the fashionable Bordeaux-red, the border having large white discs, was treated in a manner to indicate upon its full demi-traine skirt the effect of a shawl-pointed tunic falling low towards the foot of the gown. The corsage had fichu bretelles of the border silk, draped to the open V points back and front and forming deep sleeve caps as well as all in one piece. The sleeve was finished in the red silk with laces and tasseled ornaments made of the bordered silk. The same scheme of ornamentation was carried out below the high lace chemisette in front with touches of the same kind of hand-work in the back.

The second gown border arrangement consists in a reverse style of overskirt. The border crosses the front of the skirt as a short flat scarf starting at the belt. The silk and border are then laid in plaits that jabot on the

sides, the borders accenting that effect and being so joined to the scarf as to suggest that it is one and the same piece. In the back of the skirt the silk without bordering falls the whole length into ample fullness. This bodice is open in squares back and front and has the wide Jap short sleeve made of the border. There is a border sash bow in the back with ends that remind one of a Japanese sash. Both styles of making up these border silks carry much distinction of line and prove exceedingly becoming to matrons.

DETAILS OF THE ILLUSTRATION

This week's illustration is extremely timely, apropos of bordered gown effects. The charmingly youthful arrangement of trimming on skirt and bodice can not be improved. The material in this instance is a golden tan-brown with white spots in the border, but it would be equally smart in gray, fawn, pale Bordeaux or lavender-gray. On the skirt the two bands are stitched on, but have a narrow white silk soutache braid finish on both sides. The bodice is plaited at the shoulder so as to be draped low in the middle front in a circular line and caught with a rosette of brown voile. The voile is edged with white soutache and laid in short plaits. An embroidered centre of white silk adds to the finish. The voile border enters into the making of the high lace chemisette yoke style and forms the trimming finish of the elongated V opening in front and the one half its length in the back. Branching out from it are sleeve pieces that show a special gracefulness of design. The same white soutache edge outlines all this border trimming. The fullness of the sleeve is carried close up to the plaitings of the bodice it will be noted and adds very much to the smartness of the waist and the set of the sleeves. The flat band of bordering enclosing the bottom sleeve fullness has the customary finish frilling at the bottom, in this case the frills are of white mull plaited finely and simply hemmed. A mushroom hat of burnt straw, a pale shade, with crown-band, has a back bow and ends of brown velvet ribbon Brown and yellow pansies with some feathery bleached grasses in white and beige, well intermixed will prove in harmony of tone and most pleasing. There are white suède gloves to elbow, but to be replaced later by the long silk ones.

GLIMPSES

IN—

Selecting a jeweled neckband for full dress evening wear, by all means choose diamonds alone rather than an intermingling of diamonds and colored jewels. Pearls are the only exception either for an entire neck ornament or to mix in with diamonds as they hold their effect together at a distance, while a combination of jewels do not. This is plainly discovered at the opera, where magnificent emeralds and sapphires show their wondrous beauty at close range, but fail to carry their power to enchant the eye very far. Diamond percé designs laid upon black velvet and in half the width of costly dog-collars, which so seldom adorn the neck, but more often disfigure it, are proving the most becoming and stand very high in present favor, however great the purchasers fortune may be to indulge their choice.

FOR—

The summer fashions in cretonnes, white grounds having huge flowered designs that have held the house mothers fancy so long are giving place to the well identified French variety noted for their ecru and biscuit-tinted backgrounds upon which flowers and designs are represented in intermixed colors of exquisite softness and harmony. Those designs though both minute and large are never painfully so. The designer remembers that whatever the color or design he has in contemplation it is to be lived with daily for years, and should never come to be a torture to those subjected to its influence. Some of the new backgrounds are quite as deep as string colors are ever found. They furnish extremely well and stand our city dust remarkably. They can be depended upon to clean by dry process or by washing satisfactorily. They wear well, a very great matter when the entire furnishing of a room is under consideration.

THAT—

The drift of wealth is turning with swift rapidity into the formation of most valuable art collections and begins to assume most astonishing proportions. The considerable number of men and women unknown to newspaper fame that have fortunes stored in their homes in all the principal cities of the country is undreamed of by most persons. Only by accident does this fact from time to time spring into light except in interested channels. Women of fortune have their varied fads. With some it is all kinds of musical instruments, ancient examples of great price and rarity. Also music scores and notations by the master composers of old. Others buy up rare manuscripts of old writers and autographs at any price. China always has been one of woman's fancies and so has old furniture. Crystal in foreign examples and in antiques makes an interesting collection. Figurines, antique and foreign, including Asiatic is a costly craze, but a fascinating one. More moderate are the teapot selection, small trays, silver, brass, bronze, Sheffield, pewter, etc. Toby mugs and animals, fowls, and bird pottery figures make a brilliant showing in a cabinet.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 680—A

THE Long Road is an impressive tale of Russian tyranny in Siberia. Just how much Mr. Oxenham knows of Russian life by personal experience does not appear, but in this tale he manages to produce a most realistic illusion. The scene is laid in Russia and Siberia at a time when the autocratic and the bureaucratic tyranny was almost at its worst, and the story opens with a march of convicts, conveniently accused of crime in order that they may be sent as colonists to Siberia. Here the newcomers find for a time, under the mild government of a royal favorite, relief from the tyranny to which they had long been accustomed. Later, however, comes a new governor, whose devilish ingenuity in the contrivance of tortures for his unhappy people is almost beyond belief.

Up to the coming of the new governor there had been much of the idyllic in the picture of Siberian society. He, however, made a hell of his province. Its inhabitants, nevertheless, were not devils like himself. Whether Jew or Gentile, they exhibit fine human traits, and the loyalty and self-devotion of a few are beautiful to contemplate. The title of the book is justified in the punishment that the fiendish governor contrives for a good man who falls under his displeasure, and once the sentence has gone forth the reader follows the wanderings of the condemned one with unvarying interest. This tale of a lifetime's traveling under the doom of a vile tyrant is one of the most impressive things in recent fiction. Mr. Oxenham, however, ought to have written a few lines of preface to say how far his story has a basis of fact, not perhaps in the life of an individual but in the history of Siberian tyranny.

(The Long Road. By John Oxenham, author of Barbe of Grand Bayou, Hearts in Exile, the Gate of the Desert, Profit and Loss, White Fire, etc. The Macmillan Company, $1.50).

DR. Emil Reich, whose historical and philosophical works have attracted considerable popular interest, has embodied in his new volume, Success in Life (Duffield & Co.) a systematic arrangement of those maxims of practical wisdom long pretty widely accepted by mankind. He is sure that material success is seldom a matter of luck, and he recognizes it as in the main the result of certain constants and certain variables. The constants are fairly familiar, the variables perhaps less so. Despite the scandals of modern business and the untruth of much business advertising ancient and modern, he thinks honesty one of the constants of success. Among the variables he notes change of country, and what he has to say on this subject is singularly interesting, though some of the things that he says of foreigners in the United States seem hardly borne out by statistics. Following the discussion of general principles are chapters on success in various occupations. The book, although not strikingly original in its soundest parts, is one that ought to help the young, and even the middle-aged. Its style is purposely crude and off-hand, perhaps with the expectation that it will thus appeal to a large part of those who are strongly bent upon material success. Parents may safely put the book in the hands of youth, for it is free from cynicism, and from merely cheap maxims of business.

(Success in Life. By Emil Reich, author of Success Among Nations, Foundations of Modern Europe, Imperialism, Atlas of English History, Plato, or the Criticism of Modern Life, etc. New York: Duffield & Company, $1.50.)

MR. Mason's Romantic Composers completes his interesting series of studies of composers and their music from Palestrina to the present day, which in historical order began with Beethoven and his Forerunners (1904) and was completed with From Grieg to Brahms (1902). The present volume, therefore, ranks second in proper sequence. The volume takes up the story at the death of Beethoven and then proceeds to explore the fascinating period of romanticism with discriminating essays on Schubert, Schumann, Mendelssohn, Berlioz and Liszt. In the introductory chapter entitled Romanticism in Music Mr. Mason tells how romantic expression in music differs from the classical, how far realism may be legitimately carried, and what are the limitations and dangers of programme music. In the papers on Berlioz and Liszt he discusses the question whether Wagnerian methods are out of place in purely instrumental music, and whether there is likely to be a reaction away from realism toward a less sensational style. Mr. Mason's opinions and deductions are not always in accord with those of the leading critics of the day, but it may be said of this author that he is one of the most scholarly, finished and painstaking of modern writers on musical subjects, and his books possess the valuable quality of being almost as interesting to the laity as they should be to students of music. The volume contains six portraits and numerous musical illustrations in the text.

(The Romantic Composers. By Daniel Gregory Mason. The Macmillan Company.)

ALL who read those extraordinary stories in the volume called a Digit of the Moon, will welcome F. W. Bain's new volume, A Draught of the Blue, Together with An Essence of the Dusk, just issued by the Putnams. Mr. Bain need fear no rival but himself, for no one else is attempting the kind of writing that he has done with such consummate mastery in these two amazing volumes. The new book differs markedly from its predecessor, and is perhaps less likely to have a wide popularity, but its charm is rare and exquisite. The subject, as in A Digit of the Moon, is love, and as in that volume, the sensual Oriental conception of love is elevated and purified, though the thing becomes no cold abstraction. It would be difficult to say which of the two stories in this volume is likely to prove the more pleasing to the average intelligent reader. Nothing in the second story is quite so idyllically perfect as the king's love-making in the first, when at length he meets his fate in the forest, but on the whole the second story has greater variety of interest. The descriptions in each are delightful, though no descriptive passage in either surpasses some bits in Mr. Bain's introduction. Of course Mr. Bain's pretence of translating his stories "from the original manuscripts" is entirely transparent. The world can not be too grateful for what he has given us, and after these volumes Mr. Kipling is no longer the undisputed literary emperor of India.

(A Draught of the Blue, Together with An Essence of the Dusk. Translated from the Original Manuscripts by F. W. Bain. G. P. Putnam's Sons, $1.50.)

LITERARY mayors are not so unusual as they were a few years ago, but a literary mayor who writes admirable novels, and is at the same time broadly sympathetic with the poor and even the criminal, is a curiosity, and such a person is Brand Whitlock, author of The Turn of the Balance. In this very unusual story the Mayor of Toledo emphasizes the tremendous premium placed by organized society upon mere social and business respectability, and the cruel severity with which it is apt to visit those who err and who lack material means to make terms with the powers that be. According to the implications of Mr. Whitlock's story, the criminal, however new to crime, if he has not "pull" of some kind, or fails to reach the public heart through newspaper advocacy, is apt to fare exceedingly ill. The police are sometimes leagued with the lowest criminals, but for the ordinary offender against society the police are merciless, and in some instances are determined to convict even the innocent when the suspect has criminal record. There is much more in this novel than a mere study of the relations between the criminal and organized society, for it deals also with the loves and fortunes of the more happily placed. Taken altogether it is a book of unusual charm, interest, and significance. It is the more significant for New Yorkers in view of the fact that a youth of twenty-one was recently sentenced to thirty years imprisonment for a murderous assault upon his late employer.

(The Turn of the Balance. By Brand Whitlock, author of Her Infinite Variety, The Thirteenth District, etc. With Illustrations by Jay Hambidge. The Bobbs-Merrill Company, $1.50.)

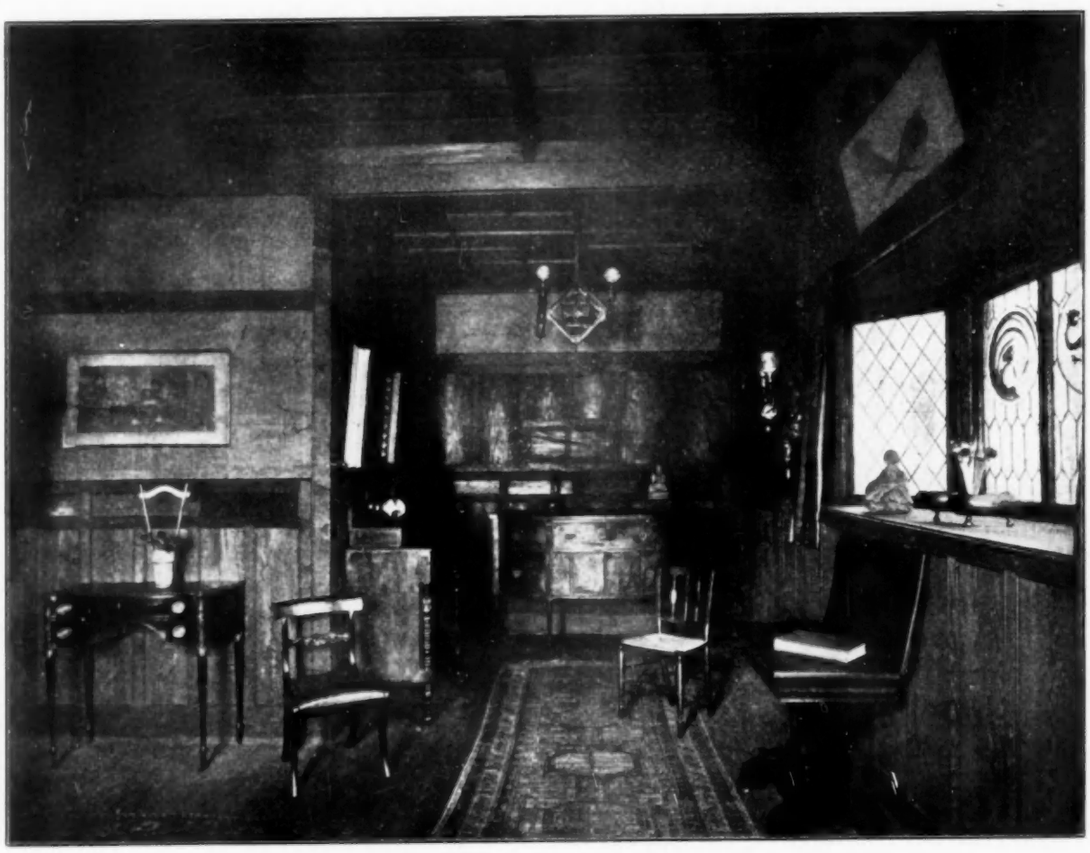
FRENCH HATS AND HOW TO WEAR THEM

FROM PHOTOGRAPHS POSED FOR VOGUE BY VALESKA SURATT

The hat at the upper left is a Virot model imported by Renard. It is of fine blocked Milan in mustard yellow tones, trimmed with a large novelty cock plume in deep burnt orange.

The lower hat is by Mme. Tore and is shown by Renard. It is a white chip mushroom, trimmed with large, sweeping Paradise aigrettes and bird.

At the right is a French model, with an exaggerated mushroom brim, in white French chip, worn without a bandeau. A large bunch of novelty ostrich aigrettes in white, finished with a brilliant poinsettia is the only trimming. This hat is worn by Valeska Suratt in the Belle of Mayfair.

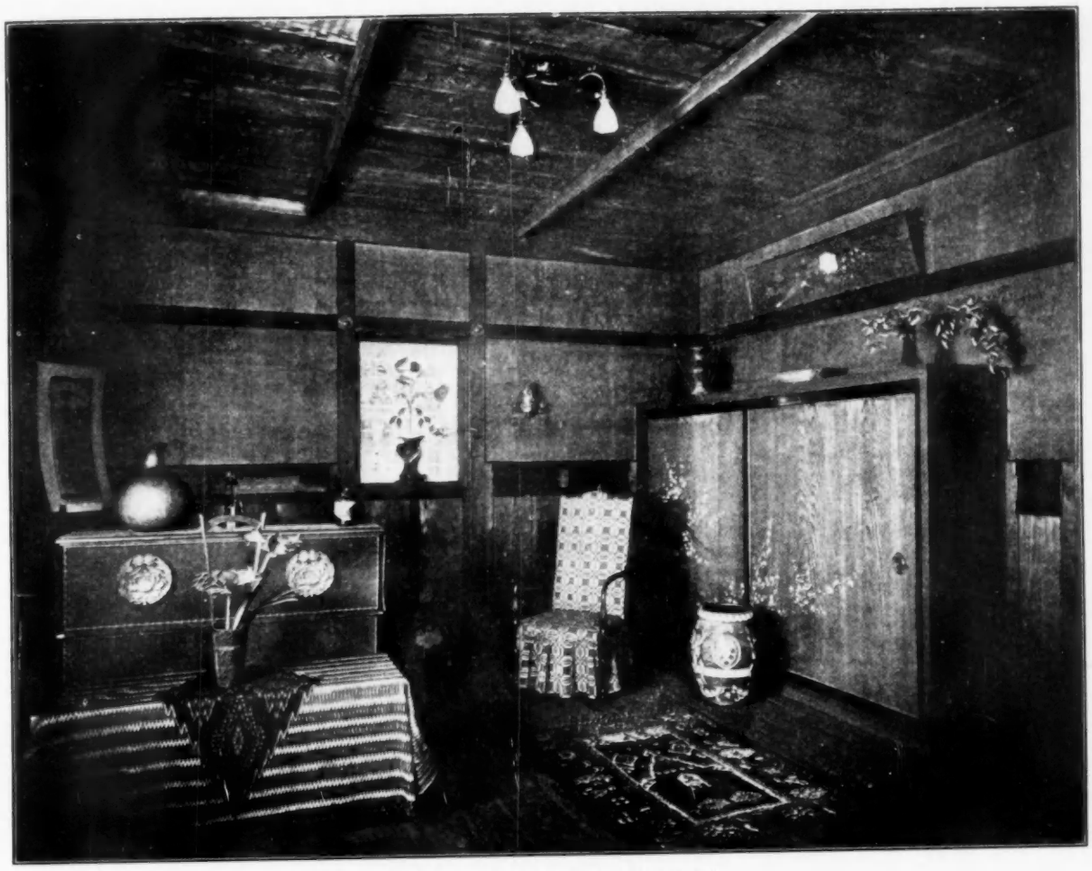


A COLONIAL AND CRAFTS COMBINATION

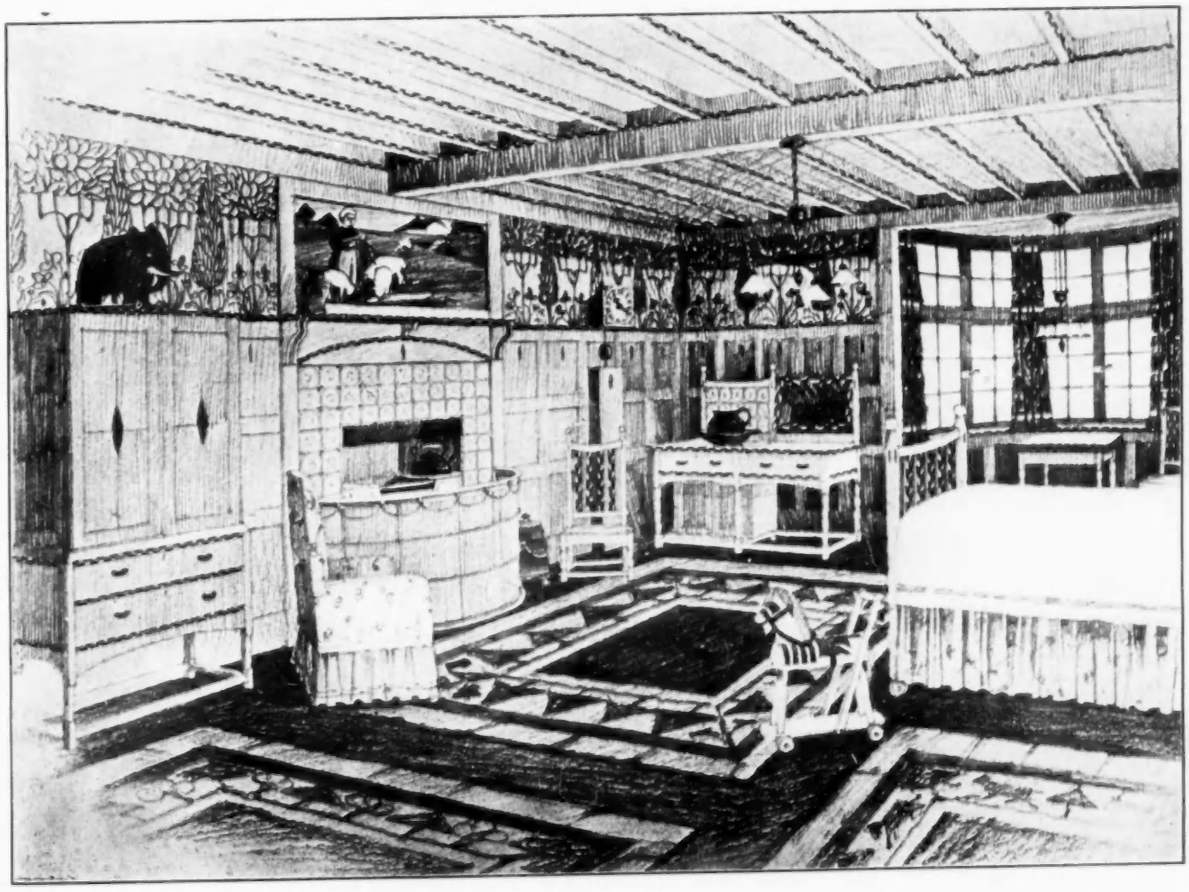
A MODERN COLONIAL DINING ROOM

ROOMS FURNISHED AFTER SPECIAL

SEE TEXT



AN AMERICAN ADAPTATION OF JAPANESE EFFECTS



AN ENGLISH NURSERY

PARIS

(From Our Own Correspondent)

COQUETTISH BLACK COSTUMES—RIOT OF COLOR AT THE HORSE SHOW—NATTIER BLUE COSTUME—HUGE MOUSSELINE SCARFS—ASTONISHING MILLINERY EFFECTS—TRAILING PLUMES—THE SLEEVE.

THIS has been a Holy week of wonderful radiance, with a sky never so spring-like to encourage the budding fashions to blossom expansively. Womankind has been divided between the churches, where the Georgian chants have proven an even greater artistic treat than the operatic music that we had come to except in Paris, and the Horse Show, which is more brilliant than ever this year. It is the custom, of course, to wear black to church, but such black! We're penitence and mourning ever more decoratively set forth than in these trailing black mousseline gowns with smoke-colored chiffon laid between the gauze and the soft black silk foundation, charcoal-black tussore weighting the hem and forming the curious loose baggy drapery about the armholes? From the smoke gray hat, there hung a feathery bunch of black aigrettes, which trickled about the neck and entirely concealed the top of the straw, the heads of three or four hat pins presenting irregularly cut lumps of rock crystal amidst the airy mass.

Gown of old blue chiffon over white, trimmed with cream color darned silk filet lace. Belt of cloth of silver.

Another smart black costume, which I noticed in the throng at the Madeleine for Fenebres on Thursday, consisted of a short fulled skirt of black voile in large open checkers, through which one could see that a layer of white mousseline was laid over a black foundation. The hem of the skirt was deeply bordered with black shantung, which mounted in square steps very much higher on each side, and its mousseline bodice had a wide loose sleeve hanging in a bag under the arm over an equally short and wide lingerie blouse sleeve.

Her arm under these sleeves was actually bare to the shoulder, though her black suede gloves were buckled closely well above the elbow with a velvet band and slide. There was worn with this a short, loose, draped, sleeveless little garment of black tussore trimmed lavishly with bunches of black silk passementerie. Her little black crin hat looked like a saucer, and was placed on the back of her head, and had wide soft black Liberty satin strings that knotted loosely below her chin and hung far down her robe, a fall of white paradise tails trimming one side of the saucer and sweeping her shoulder.

At the Horse Show color becomes rampant, but such refined exquisite color! Tones are veiled and blurred, faded, subdued, many shades or colors used on the same toilette, but of the lowest harmony. Many of the gowns are of mousseline de soie, low in tone—a beige mousseline for instance, over white taffeta has quantities of beige Liberty satin shaped folds and frills on the hem of the skirt, the satin being used also for the draping about the arm hole. The beige mousseline of the bodice was draped over a blouse of white dotted tulle and Valenciennes, of which the sleeves were close and reached to the hands. She carried a large scarf of beige mousseline de soie all shirred and ruched, and bordered with a band of eighteenth century embroidery in faded colorings on white silk, a bunch of faded flowers fastening the stole to one side of the bust. Her huge musquetaire hat sat low about her head, very far back and was in warm brown crin with shaded brown plumes all sweeping downward behind her head.

Of mousseline de soie, also, was another robe, but in Nattier blue, its hem trimmed with a deep band of cream silk fish net upon which there were appliqued shaded Nattier blue and pink roses with faded green leaves. There was a bretelle of this embroidery on the net and Valenciennes blouse, a broad folded bretelle that hung low over the arms and entered the belt both back and front in fichu-like folds. She, too, carried a huge stole of shirred mousseline in nattier blue trimmed with knotted white silk fringe along one whole side, and fastened to one side of the corsage with a cluster of white roses. In fact the huge and very elaborate mousseline scarf seems to be the fad of the moment. I have already told you that later the parasol will match it.

Many of the sleeves of lingerie blouses are close and long, rather to the very hand, while the jacket or tiny sacque sleeve is reduced to a mere drapery, that reveals almost all of the blouse sleeve, and which hangs in a bag between the arm and the waistline. Such bizarre sleeves as are being worn, some of them drawn down under the high belt and fastened with buttons to the skirt, some draped across on to the back of the bodice and fastened with buttons there. They are really not sleeves but draperies, and clever indeed is the way in which they are managed, leaving the lines of arm and shoulder beautifully revealed, never interfering with the slender effect of the waist, and yet giving to the figure an appearance of being draped, of being partly concealed, partly revealed, which is the hight of seductiveness.

I thought what a most wonderful gown was in khaki colored Valenciennes lace, trimmed at the hem with bands of coarse shangtung upon which were laid at intervals bunches of roses made of applied motifs of shangtung embroidered with heavy string-colored silks. Its bodice was all of lace save for the usual underarm drapery, which was in shangtung looped together in the centre of the back and hanging in sash ends to the hem of the skirt. Her black chip Romney had a border of green straw, and was trimmed with great bunches of green wheat ears made to fall like fringes all down one side. Her stole was of black crepe de chine lined with green Liberty satin and weighted on the ends with hugh tassels of knotted black silk. On her breast she wore a single scarlet poinsettia, which made a splendid blaze with the natural silk and lace and the gray green.

Extremely daring are the broadly striped materials that are being used, and amazing is the amount of grace and chic that a good faiseur gets out of them. These stripes are usually on gauzes, on nets, on widely meshed voiles, and materials of that sort, so that by means of gauze interlinings, the abrupt effect of the stripes of color is entirely removed, and at a distance it becomes almost a changeable effect. For those who like above all things to be stamped with the hall mark of a great couturière these stripes are supremely desirable, for none other could succeed in making its wearer look like anything but a striped clothes bag.

Frock of brown and white striped silk, trimmed in bands of white silk braided in brown soutache. Miel straw hat with scarf of brown chiffon cloth.

On Good Friday at the Horse Show there was a wonderful display of turnouts in the ring, those of the Prince Orloff and of the Comte de Yturbe attracting admiration from the reserve tribunes. Madame de Yturbe was stunningly conspicuous among the promenaders in the smartest and most chic of tailored gowns of a narrowly striped voile in black and prune color, its skirt made with bands and biases, so that the stripes ran in all sorts of unexpected directions, the peculiar color effect softened and rendered almost changeable by an interlining of old rose mousseline over what was probably a soft prune satin foundation, quantities of little rose silk buttons fastening the pattes. The drapery of voile which formed a sort of kimona-like jacket effect was trimmed also with buttons and with a border of black satin running around the lower edge, but not elsewhere, and a daring line this was. This sacque hung open to show a smart waistcoat of old rose ottoman silk covered with black and prune-colored soutache and fastened with rose silk buttons, the peculiar part of this waistcoat being that it had sleeves of the same material (elbow sleeves they were) with cuffs of striped voile draped with a flat rosette of black satin. A smart old-fashioned black satin cravat flared under her chin, and her gigantic mushroom hat was in black crin almost absolutely transparent, and, as it was entirely unlined and untrimmed, save on one side, it was amusing to see, through its fine mesh from the back, the delicate outline of throat, ear and cheek, and the massive loops of bright hair. Her prune-colored quartz hatpins fastened it on, so that the edge of the brim behind touched her shoulder. On one side of the front there was a huge bow of old rose taffeta ribbon with a picot edge, a bow that was simply crumpled up vaguely into a smart semblance of a bow, and from this a black ostrich plume hung limply down one side of her face.

It almost seems as though one could hardly be more grotesquely gotten up than are some of the fashionable figures at Horse Show and Race Course these spring days, and yet how fascinating they are!

For those who have their summer gowns made at home at this time of the year, are offered wonderful bargains in embroidered linens and batistes. The skirts are en forme and the material for the bodice and sleeves are ready to be put together. One of heavy white linen has three tucks at the foot, and above, the a-jour embroidery covers nearly the whole skirt. It comes in plain delicate colors as well as in white. The price is twenty-nine francs.

All of lace, embroidery, plaits, and entre-deux on fine linen is another at seventy-nine francs.

Very desirable is one of these unmade robes of hand-made Luxeuil lace, encrusted with embroidered linen motifs in white, champagne, or ecru. The price is one hundred and ten francs.

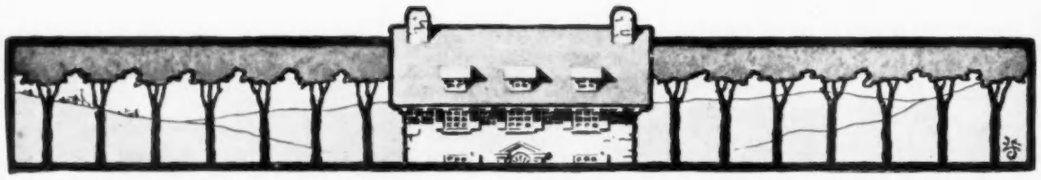
Paris, April. Aube de Siecle.

Vogue is $4.00 a year by subscription, which includes all the numbers as issued. 11 East 24th Street, New York.

DRESS ON THE STAGE

GOWNS WORN IN THE AMBITIOUS MRS. ALCOTT, RECENTLY PLAYED AT THE ASTOR THEATRE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 676—A



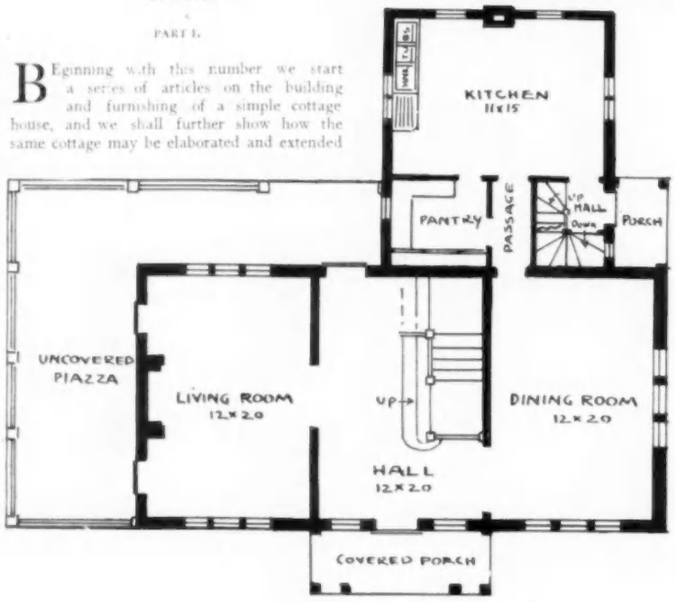
ARCHITECTVRE·AND·FVRNISHING

CONDUCTED BY JOSEPHINE WRIGHT CHAPMAN, ARCHITECT

THE BUILDING AND FURNISHING OF A COUNTRY HOME

PART I.

BEginning with this number we start a series of articles on the building and furnishing of a simple cottage house, and we shall further show how the same cottage may be elaborated and extended by the addition of new wings until it can be made to develop into a country house of considerable pretentions. Plans and specifications for the building of this house will be furnished to Vogue readers at a special rate and all correspondence on the subject will receive careful attention.



·FIRST FLOOR PLAN·

We will take a simple cottage house with the necessary rooms and conveniences, such as is shown in the illustration. This house, including the heating, lighting and plumbing, can be built for $6,500. As planned, this house will form the nucleus of a larger and more elaborate building, and is erected with the idea of future additions, although in itself a complete cottage house.

As lumber is expensive and constantly growing more so it is almost as cheap to build of stucco or brick. The sketch shows a simple plastered house built after the English style, having been selected because it is a style that lends itself better than almost any other to our rural surroundings and is also well adapted for additions. The plain appearance of the front of the house is broken by the addition of a central feature in the shape of the half-timbered porch and dormer. The outside wood finish of the house is stained dark brown and the roof may be left in the natural color to grow gray with age, or it may be stained moss-green or red. The house is set low on the ground as this gives it a much more artistic appearance. Plenty of light is admitted to the cellar by means of small areas at the rear of the house. These are practical as they are fitted with a drain to carry off the water which might collect there. The cellar is under the main portion of the house only. The sole extravagance in the outside of the house is in the English casement windows which make it so much more attractive as to be worth the extra expense. The service portion is entirely by itself in the ell, which is a convenience in a country house. On the left side of the picture and across the rear of the house there is an uncovered piazza which may be covered with bright awnings.

The first important point is the selection of the site and this question should be carefully studied, for it is well to consider the fact that we may wish to make additions to the original house and we must make provision for these. Labor and materials for building at the present time are so expensive that those who contemplate it usually find the house which they had planned is so costly as to be out of the question. Instead of moderating their ideas, however, and building a less pretentious house which will be a gem in its way, they cling to their dream of an imposing country seat and crowd all the rooms which they had planned for the mansion into a modest cottage house, with the result that the house is neither "flesh, fowl or good red herring," neither a gorgeous mansion nor an interesting cottage home. We can learn patience from the English in this, as in many other matters, and be content to begin our house-building in a small way and add now and then as the exchequer increases, until at last we have the house of our dreams. The pleasure of planning and building such a house grows from year to year and in this case the house and grounds grow up together, as it were, until the two form a perfect whole.

The interior of this house, like the exterior, is planned with the thought of possible future additions. The hall, therefore, is made spacious enough for the larger house. It runs through the house opens on the rear piazza. This arrangement gives a good draught in hot weather. The stair-case is large and dignified. The living rooms occupy one-half of the main part of the lower story and have windows on three sides, those on the left side on the plans, being French windows opening on the side piazza. This room is very cheerful and sunny, but owing to the windows would be very cool in summer. The other side of the hall is taken up by the dining room, which is the same size as the living room. Between this and the kitchen there is an ample pantry which may be used as butler's pantry as well. The kitchen is large and airy with windows on three sides. The laundry tubs are in the kitchen. These are covered with a board when not in use.

There are three good-sized bedrooms in the second story with ample closet room. There is also a good bath room. The hall is wide and airy. In the ell is a servants' room large enough to accommodate two maids. There is also a store-room here.

The interior finish of the first story of the house is cypress stained to look like English oak. This is one of the cheapest finishes that can be used. The same wood is used for the stairway, which has simple square balusters and posts. This finish is so inexpensive that it will not seem extravagant to remove it and put in more elaborate stairs and other finish when the house is enlarged. The mantel in the living room is of the same wood, and has a perfectly plain shelf and casings. The floors may be of hard pine, but if one can afford it, it would be much more satisfactory to use oak for the floors in the main part of the house as well as for the treads and risers of the stairs. These floors would not need to be removed when the house is made more elaborate. The finish of the service portion of the house is north Carolina pine left in the natural color and well varnished. The floors in this part of the house are of hard pine.

The second story, with the exception of the hall, which is finished like the hall below, is finished in white wood or pine painted white.

SIMPLE PLASTERED HOUSE AFTER THE ENGLISH STYLE

Suggestions for enlarging this house and its interior decoration and furnishing will be treated in subsequent articles of this series.

ROOMS FURNISHED AFTER SPECIAL PERIODS OR NATIONALITIES

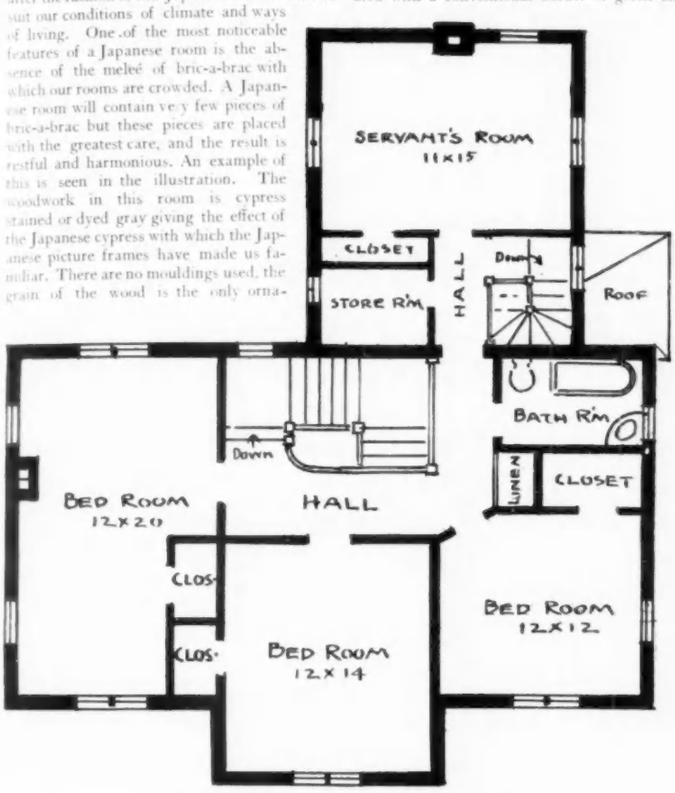
THE illustrations on the middle pages are presented with the idea that a description of these rooms many contain desired suggestions for house decoration and furnishing which will be of special benefit at this season of the year when the general overhauling of the old house or the furnishing of the new is uppermost in the housewife's mind.

In the upper right picture is a room carried out after the fashion of the Japanese but modified to suit our conditions of climate and ways of living. One of the most noticeable features of a Japanese room is the absence of the meleé of bric-a-brac with which our rooms are crowded. A Japanese room will contain very few pieces of bric-a-brac but these pieces are placed with the greatest care, and the result is restful and harmonious. An example of this is seen in the illustration. The woodwork in this room is cypress stained or dyed gray giving the effect of the Japanese cypress with which the Japanese picture frames have made us familiar. There are no mouldings used, the grain of the wood is the only ornamentation. The ceiling instead of being plastered, is sealed with the same stained wood. The walls above the woodwork are covered with gold Japanese canvas. The hardwood floor is plain oak left in its natural color. The only window hanging is a sash curtain of silk in the indescribable old Japanese pink. This gives a soft light to the room. It hangs on a brass rod inside the window casing at the top of the window opening and reaches to the sill. The few pictures on the walls are old Japanese prints which tone beautifully with the dull gold of the canvas. There is very little furniture in this room and what there is is very simple. The old Japanese chest with brass medallions is interesting. The panels on the side of the wall which is not shown in the picture are hung with Japanese embroideries. The cabinet is made of the same wood as the rest of the room with a border of ebony around the doors. Sprays of cherry blossoms are painted on the doors of this cabinet. The Japanese jar on the floor adds a note of strong green to the room. Such a room as this would be most refreshing and practical for a summer home.

A modern dining room furnished after the Colonial fashion is shown in another illustration. The woodwork is painted white and the walls above the wainscotting are papered in old blue. The china cupboards on either side of the fireplace are a dignified feature of the room. They are very practical as well, for they do not project far enough into the room to take up any space which could be used for other purposes. The beamed ceiling adds to the Colonial feeling. The white panelled wainscotting is finished at the top by a plate-rack which gives an opportunity for the display of old china or pewter, which are, by the way, much more suitable for decorating the walls of a dining room than the usual so-called dining room pictures. The furniture is made of mahogany in modern reproductions of Colonial designs and for those who are not able to secure the genuine antiques, this is much more desirable than the more elaborate modern furniture.

The third illustration shows an attractive English nursery. The room is panelled to the frieze with white woodwork. The frieze is bold in design and brilliant in coloring, consisting of green trees dotted with great yellow oranges. The ceiling is beamed and each beam is decorated with a conventional border of green and orange. This same design is painted on the white enamelled furniture. It also extends around the top of the wainscotting and across the mantel. The hangings at the window are printed linen in orange, white and green of a conventional design to correspond with the frieze. The fire-place and washstand have Dutch tiles in the same orange and green coloring. The floor is covered with a plain green filling on which three coarse drugget rugs are spread. These rugs are green with borders in Aztec design in white.

The remaining picture shows a room the foundation of which is after the Arts and Crafts order but with a decidedly English feeling. The woodwork is chestnut, stained to look like old English oak. The ceiling is painted like the walls. Above the latter the wainscotting is hung with a light brown or wood-colored canvas. At the windows there are curtains of bright glazed chintz which are arranged on cords so that they may be drawn at night and give a cheerful cosey appearance to the room. The furniture is old Colonial and English mahogany, and the combination makes a very practical and home-like living room.



SECOND FLOOR PLAN

RUG MAKING FOR WOMEN IN RURAL DISTRICTS

A Profitable industry for women which has sprung up in various parts of our country, particularly in the shut-in districts of New England, is that of rug making. Besides the workrooms maintained for unskilled women by the Charity Organization of New York City and in some social settlements where women are employed sewing strips of cloth to be made into carpets and rugs, many private enterprises have been undertaken by designers and art teachers who have seen in the rug industry a means of profit for those women who have more spare time since the changed conditions in farm life but are possessed of few interests and no lucrative employment. Two, at least, of these undertakings are established on a firm basis and they serve as models for others, especially as the projectors are willing to pass on information as to their methods and success.

One of the first of the women to start a rug industry was Mrs. Helene R. Albee, a designer who makes her summer home in Pequaket, New Hampshire. Mrs. Albee noticed that women were making the hideous rag rugs that often decorate the floors of farm houses and saw in them the possibilities for artistic and useful floor coverings. She determined to experiment and to prove that the old-fashioned hooked rug had latent possibilities in it. The result has been that she has created something artistic and marketable and the Abnakee rug has been for several years admitted to Arts and Crafts exhibits and is found in the best furnished homes in our land.

When Mrs. Albee started she found that many of the old rugs had been in use for a quarter of a century so there was no doubt as to their durability but the greatly improved taste of this age demanded that changes be made in design and coloring. She therefore drew new designs, learned to hook the rugs, tested various materials, gathered barks and vegetable roots for dyes, and when half a dozen rugs had been made and sold she found the skeptical neighbors willing to make more so an exhibition could be held. To-day, this Abnakee rug industry is on a sound basis, many women are given employment and the process of manufacture is so simple that any unskilled workman can try it. Burlap is used for a foundation and this is tacked taut to adjustable bars which form a frame much like an improved quilting frame. When ready for work the frame is placed in a horizontal position.

One essential feature in these rugs is the character of the design. The artist-inventor aims at bold effects. She uses masses of plain color and simple decorative effects. These are executed on the burlap (which is stretched on the frame) by using flannel about a quarter of an inch wide. The cloth is drawn through with a hook so that it leaves loops three-eighths of an inch high. After trying many materials it was decided to use new all wool material and as white flannel before it is sulphur bleached takes the dye readily, Mrs. Albee buys hers direct from the mills where it is made on purpose for her. The use of vegetable dyes has been given up but fully two hundred different shades have been secured from aniline dyes and the effect after the cloth is clipped is wonderfully velvety and soft. The hook used in drawing the cloth through the burlap is really a forty-penny nail filed into shape at the end and slightly curved. With these materials rugs are made in Egyptian, Persian and Japanese effects and in Navajo designs. They sell from one dollar to a dollar and a half a square foot and are used for rugs, wall hangings and portieres.

It was the original intention of Mrs. Albee to start the industry and have the workers go on with it independently but this has been impossible. Much of the beauty of the rug depends on the design and this is stencilled on the burlap. At present she designs, buys and dyes the flannel and arranges for exhibits and sales. Yet she has found time to write a book explaining her methods and she often gives suggestions for other industries as the one at Cranberry Island, Me., where a flourishing business is carried on under New York patronesses.

Another artist who has revived old-time handicrafts is Mrs. Douglas Volk, of New York City. In 1900 she started at Center Lovell, Me., a rug industry which has grown to such proportions that the Sebastes rug is now known as the best rug which is entirely made by hand, web and all. Mrs. Volk had a summer home in Lovell and decided to adapt designs from Indian patterns and see what she could do in making rugs which might suggest a similar undertaking to her neighbors. After various experiments she has decided on an all-wool hand-woven homespun webbing as the best foundation and as the sheep are grazed in the vicinity and the wool carded at a near-by mill, these rugs may be said to be purely a local industry.

Fortunately a few women in Center Lovell had still preserved the art of indigo dyeing and vegetable dyes are always used in these rugs as possessing pleasing and harmonious colors irrespective of length of service. The old fashioned loom on which the web is made for the rug foundation is in the Volk cottage. Women come and assist on it by the day and when the yarn is successfully dyed, a long process when vegetable dyes are used, the webbing and yarn are given out to women workers who live in the surrounding country. In making the rug, the webbing is stretched on a frame and the design is sketched on. The filling of yarn is drawn through and each thread separately knotted with a complex and durable knot invented by Mrs. Volk. As a rule it takes several months to complete a rug and many sell from sixty to a hundred dollars. They find a ready sale in large cities and over a dozen women are kept busy the year round. A local Arts and Crafts society as well as such societies all over the country exhibit these rugs which get their name from a nearby mountain.

From this rug industry has grown the making of other woven fabrics and a mixture of linen and wool is made for window hangings and table covers. Mr. Volk has also interested himself in introducing weaving in the Domestic Science department of the Teachers College in New York City where looms large and small are manipulated by young women, intent on making the spreads and coverlets that our grandmothers used long ago. But in Center Lovell the object is to give the town some other source of income than that afforded by the summer boarder and the demand for the Sebastos rug is large enough to insure a steady market. The details of this enterprise are given in a little pamphlet which Mrs. Volk has issued and in which are many hints to beginners but she will not encourage the use of factory-made webbing or commercial dyes and hence the process is somewhat more laborious than that undertaken by the average rug maker.

Another successful industry of a different type is that of the Mothers and Daughters Club of Plainfield, New Hampshire. These women make rugs from designs furnished by New York and Boston artists and use dyed outing flannel. Many of these rugs are made with white centres and colored borders and the rugs sell from five to six dollars, hundreds of them being made yearly. There is little doubt that other industries modelled on the same ideas will in time be also paying institutions. Mrs. Candace Wheeler has established a rug-making industry in the Catskills and there is a similar undertaking at Deerfield, Mass. Whether the process shall be entirely hand-made or not is a matter of choice. Either form of the industry is interesting because suggestive of what communities can accomplish. Artistic creations have replaced glaring effects and the idealists who have worked out these problems have made them practical and uplifting.

ON 23 MAY

VOGUE

will publish its

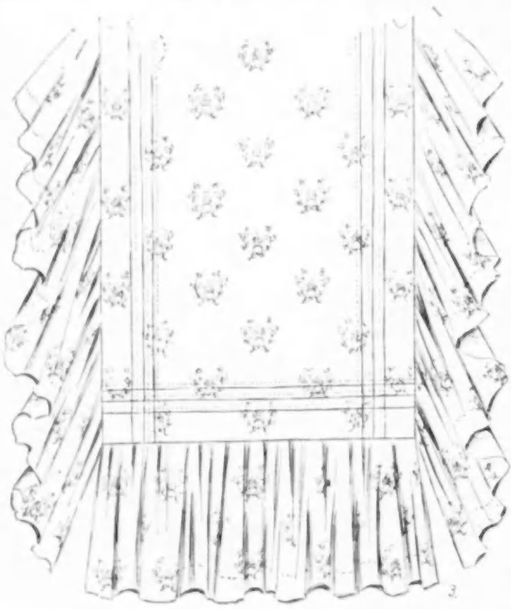
ANNUAL OUTING NUMBER

This issue will contain an illustrated article showing what may be done with the two acres of ground surrounding the country house for which plans are shown in this number under the title, Architecture and Furnishing.

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THE brass bedstead is so universally used in furnishing the summer cottage that there has been chosen for this week's sketches several styles of drapery in which to dress it. These hangings are charming and effective and within the reach of all in price. The metal frame bed calls for a valance to complete it, and this is best supplied by the deep full ruffle with open corners to allow of its hanging clear of the posts, that is attached to the spread proper in each of the examples shown. A roll bolster is the accepted arrangement at the head, each set including a separate piece for its covering. Thus fitted the brass bed is correct according to present vogue, though square and baby pillows are frequently added. All transparent coverings are of course mounted over sateen linings to match the general color scheme. This is sold in a fifty-inch width at



35 cents a yard and eight yards suffice for a full size bed, six for the mattress covering and two for the roll.

NET AND MARIE ANTOINETTE APPLIQUÉ

The set shown in the first sketch is handsome without being pretentious, and insures in its excellent materials the very best of wear. The net is firm and substantial in mesh and put together with deep seaming so that there is good protection against fraying and pulling. At the centre is inset a large medallion of Renaissance lace longer by half than its width and this is supplemented by an attractive border arrangement which consists of two folds of net laid parallel at a distance of three or four inches. In the middle space is laid a trailing vine of the Marie Antoinette cording and tape which at the corners branches out in a full cluster of leaves and blossoms reaching well toward the centre. The flounce is laid in three tucks on its edge, the outer hem being finished in a line of tape. Between the ruffle and the counterpane runs a latticing of tape which acts as a supplementary finish to the middle decoration. With the bolster piece, this set costs $13.50 in full size.

DOTTED SWISS

is used for the original of the second illustration, a sheer fine quality, besprinkled with Empire wreaths. About twelve inches from the edge are introduced three tucks which cross at the corners, this being the sole trimming of the bedspread. The valance is very broad and deep with only a hem on the edge. Such a covering is to be had for $4.25, and has the advantage of laundering to perfection.

WHITE ORGANDIE WITH PINK ROSES

Bold and artistic is the large flowered design in the example reproduced in the third drawing. Great sprawling roses in dark and light shades trail their foliage across he white background. Many a faint toned room needs just such a bit of color as is provided in this drapery to lend it character and the airiness of the material is the acme of fitness for hot weather use. It will impart to the bedroom a look of coolness on the most torrid of days, when the very aspect of heavy lace and satin draperies is heating. It is procurable at the low sum of $3.

NEW SUMMER FURNITURE

English reed is the name by which this novelty is known, belonging to the same general family as willow yet differing from the latter in that it is of closer and finer weave. It is essentially cool and its originality of aspect provides a change from anything we have had in the last year or two. Its substantial make stained a delightful green, is exploited in one set of five pieces, namely sofa, arm chair, arm rocker, tea table and muffin stand, an ideal assortment for use or porch or living room. The upholstering, which covers the seat portions only, is in separate cushion made up in an effective white cretonne, flowered with charming yellow roses splashed with plenty of foliage. The shapes of this furniture are simple and well conceived, the backs of chairs and settle being moulded into broad curves. The price for the whole set without the cushions is $95.

MAHOGANY FRAMED CRETONNE CHAIRS

Greatly in vogue is this style for bedroom fittings, and there is a quaint and old fashioned air to them that is perfection of suitability in Colonial or old English environment. The entire chair except the frame proper is of some bright colored cretonne, the frame severe and unmoulded except for tooled groovings. One example in particular pleased my taste, a rocker, doneup in linen taffeta of a cream shade overrun with a broad band of green ferns and huge roses. Wonderfully inexpensive are these chairs, $14 being asked for both rocker and straight model. The same may be had in stained cherry, an excellent imitation of the darker wood for $12.

A TIER TABLE

of solid mahogany is an exact copy of an antique and consequently delightful in line and proportions. The three circular shelves in graduated sizes are attached to a centre standard with finely carved claw feet. The workmanship is exceptionally careful. Price $20.

SOFA CUSHIONS

Such nice ones for the country house, filled in floss and covered with the daintiest of cretonnes in an effective poppy pattern, both blue and pink with lots of white background are to be had for $1. A scalloped ruffle of the material, bound in braid finishes the edge.

SCRAP BASKETS

of the same fabric, four-sided and tied at the corners with narrow ribbon bows sell for $1.25. The panels have curved tops, the shape being smaller below than above. A crinkled green cardboard paper is used as lining.

WORK BASKETS

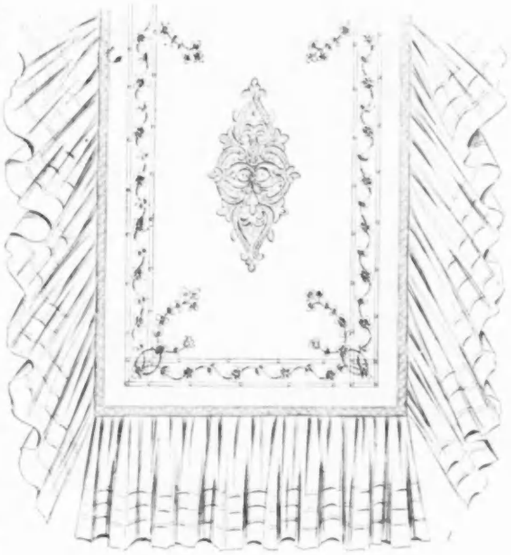
are fetching in the gaily patterned cretonnes and cost 85 cents or 75 cents, the former a six-sided open model with many pockets, the latter a square box with a cover.

OVAL PICTURE FRAMES

for which the same medium is used sell for 50 cents in cabinet size.

FABRIC NOVELTIES

Every tour of the shops discovers something impressive in the way of new materials which are constantly arriving from the other side. A little blue and white chiffon cloth in very diminutive stripes is to be had at an exclusive shop for $1.75 the yard, its width forty-five inches. One can imagine the charm and style of it made up over white taffeta. Nothing is smarter than checked foulards, by which I mean particularly the rather heavy line checks, backed by white, which are shown in some delightful imported models made up with a little coat or cape wrap in solid color taffeta or satin. In French twilled finish these come in white



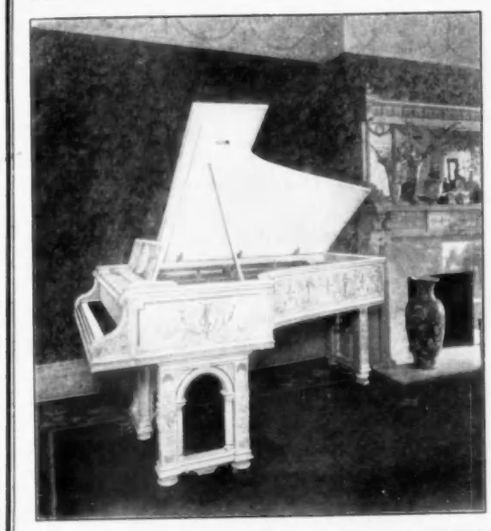
with brown, black and blue and navy blue with white at $2.25, and measure about a yard and a quarter in width. The same fabric is admirable in a quarter inch black and white stripe. Marquisette in block checks is both exclusive and immensely practical. Blue and white and black and white combinations are offered at $2.

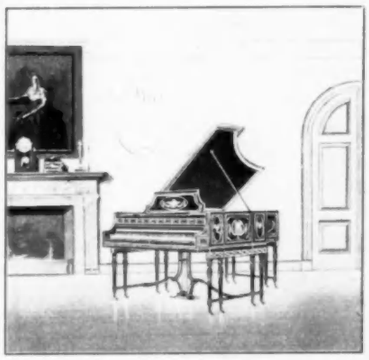
THE NEWEST TIES FOR LINEN COLLARS

are unique in material and design, being made of finely striped china silk. Green, mauve, gray, brown and blue are to be seen in this conceit, plaited into bunchy rosettes, or double butterfly bows. No end chic is this neck dressing with the fashionable turnovers, and one that as yet is to be had at only one shop that I know of. Price $1.

HAIR NETS

are necessary at all times, but especially so when large-brimmed summer hats are worn and the exigencies of hot weather preclude the wearing of the thin face veil and one is therefore dependent upon the net to keep stray locks in order. Two cap-shaped nets, one for the front and one for the back are more advisable than one large net for the majority of coiffures. These may be had to match any coloring at thirteen cents each.





At the upper left is a Renaissance Grand in ivory white enamel, the carvings relieved in gold.

At the lower left is a Sheraton Parlor Grand in rosewood inlaid with satinwood, mahogany, locust and tulip woods.

At the upper right is a Louis XVI small Grand in white enamel and gold.

At the lower right is a Louis XV Parlor Grand in pure gold leaf, matte finish.

SUPERB EXAMPLES OF THE KNABE PIANOS

MANTELS

IN the last few years many changes in the designing of mantelpieces have taken place. Simple lines and a more liberal use of bricks are the new manifestations, and in consequence homes are made more attractive.

It is almost impossible to improve on a good Colonial fireplace with its simple lines and general assertiveness, and accordingly one has been selected for the illustration. The photograph shows a Colonial mantelpiece flanked on either side by two well constructed settles, which are a great improvement to this well designed inglenook. Plain red brick is used for the facing, while the entire inglenook is paved with a hexagon tile, with a dull oil finish. Above the mantel is a mirror finished in dull gold, the old Colonial lamps on the mantel shelf being a treasured possession of the family. Inglenooks are common in England but not usually met with in American homes.

If the house be of the half-timbered type the fireplace must be built in the same style. A Colonial mantel would not be in keeping, neither would rough hewn stones be suitable in a well-designed Colonial house. In a certain remodeled Colonial farm-house, the owner made the alterations without employing an architect, and the effect of a huge chimney of rough cobble stones built on the outside of the house was hideous to those who understand such things, while the rough hewn stone mantelpiece in the parlor looked quite grotesque associated as it was with the Colonial furniture and architecture of the room. It is of great importance that the fireplace be constructed in perfect harmony with the architecture of the house or room, and of course when a good architect is employed such mistakes are not met with.

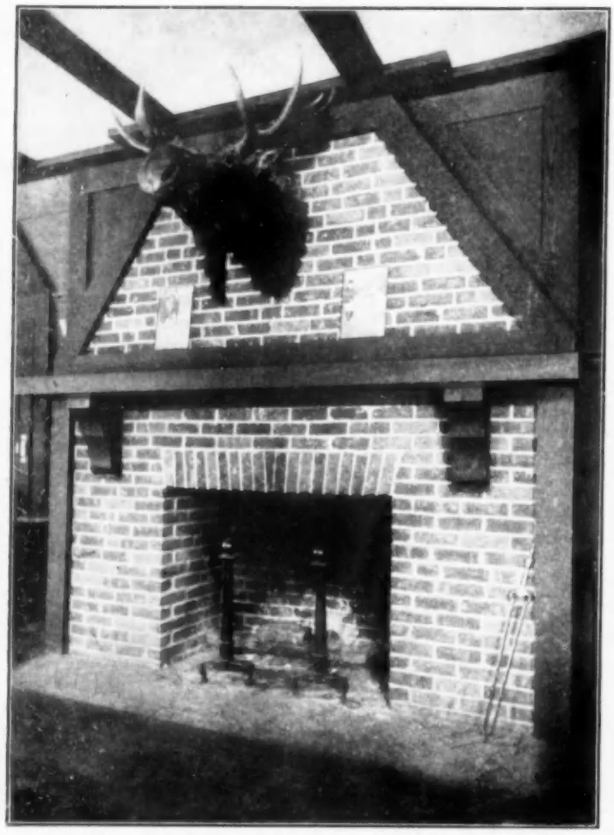
Sometimes a Colonial house has a room remodeled, and it is then allowable to build the fireplace to suit the architecture of the room rather than of the house itself. The illustration of a fireplace with the moose's head in the centre shows a simple treatment for a man's club room. The woodwork is chestnut stained black, while the ceiling is rough cast, divided by black beams. Such a mantel is suitable for a den, club room, billiard or smoking room, but is best adapted for the place for which it was designed. Needless to say a small figured paper would be hopelessly out of place with such a fireplace, but the dark green burlap is an excellent choice for this room, in spite of the fact that the rest of the house is strictly Colonial. Another country club house has a rough hewn stone fireplace of dull terra-cotta and oak woodwork. The steins and crane and iron fire sets harmonize well with this imposing fireplace.

In a tiny little cottage built some twelve years ago where every inch of space had to be utilized a fireplace was placed at one end of the room beside the built-in bookcase, and recess window. It has good quality being a transition style from the ornate over-mantels and the simpler ones of to-day. It suits its surroundings admirably, its dull bricks harmonizing well with the dark woodwork. In the same cottage the dining-room has a mahogany paneled fireplace combined with a glass closet at the side. Another unique arrangement is that the glass closet is also a window overlooking a landing where a settle and another of these charming wallend fireplace make a quaint halting place in this picturesque hall. The house was designed for a lady living alone and each room is small, but the clever contrivance for large windows combined with original mantelpieces, and wide doorways are well worthy of imitation.

The carved mahogany mantelpiece is in a beautiful drawing room where all the walls and ceilings are paneled woodwork.

The designs illustrated should be of aid to those who are able to build their own houses, and have the means to pay for good designs, and good workmanship, and those also who buy a new house and can make their own selection before the fireplaces have been added.

Nothing so mars a room as an ugly mantelpiece or one that is out of keeping with its general style, a fact which should be more seriously considered than it usually is by the average householder.

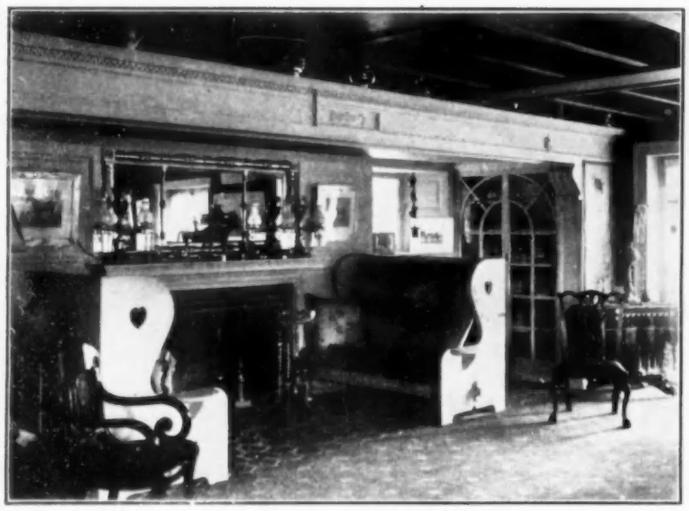


RED BRICK AND BLACK STAINED WOODWORK MAKE AN EFFECTIVE FIREPLACE FOR A MAN'S ROOM

CARVED WOOD MANTELPIECE

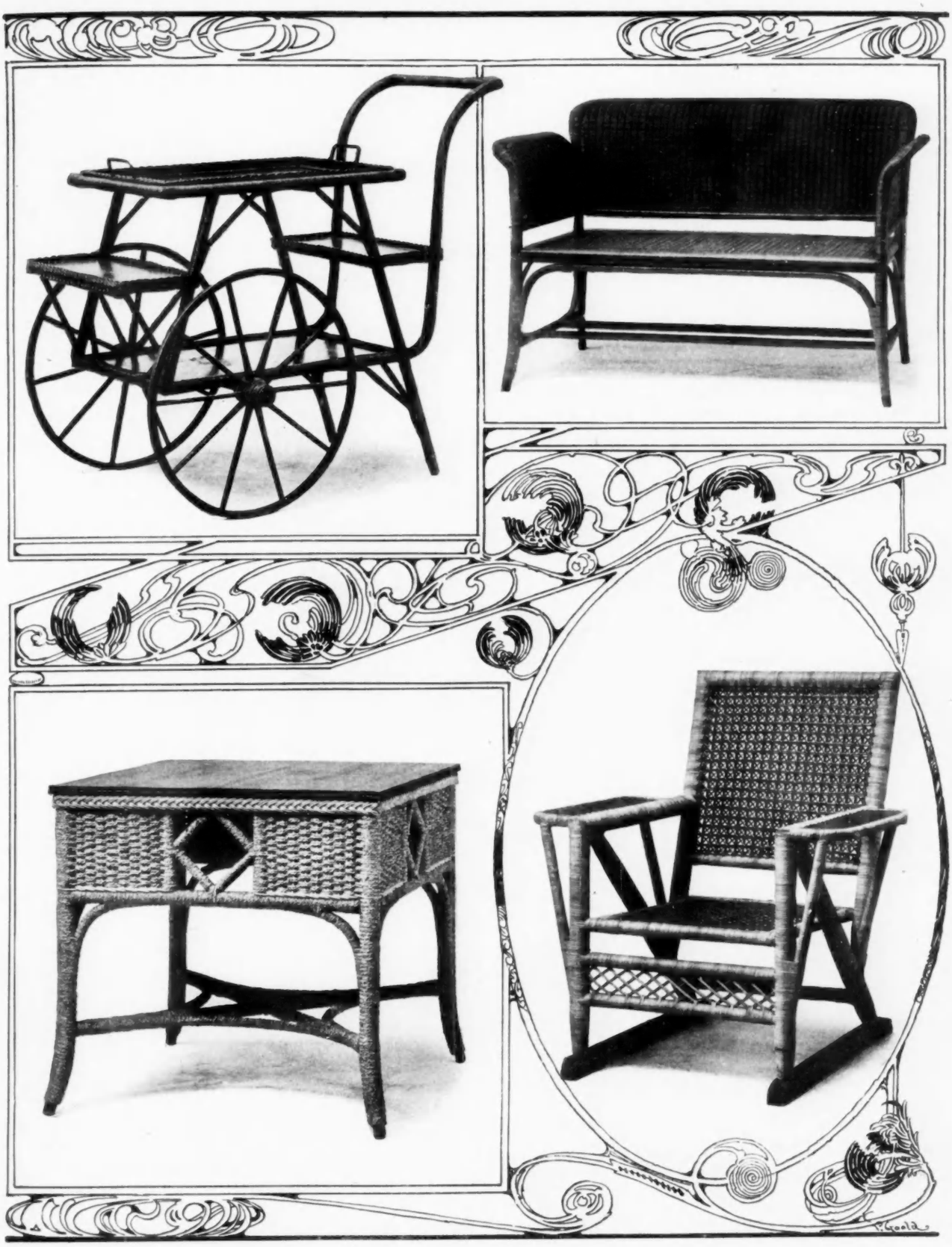
DINING ROOM FIREPLACE SHOWING A WINDOW AND CHINA CLOSET COMBINED

The subscription price of Vogue is $4.00 a year in advance, including special issues. Vogue, 11 E. 24th St., N. Y.



A COZY INGLENOOK

A CLEVER DESIGN FOR A CAFE



ATTRACTIVE SUMMER FURNISHINGS

FROM HEYWOOD BROS. & WAKEFIELD CO.

SEE TEXT, PAGE 676A

CLARET SET OF MODERN LUSTRE WARE

TEA SET OF MODERN LUSTRE WARE

ANTIQUE BLACK LUSTRE JAR

ANTIQUE AND MODERN LUSTRE WARE

Lustre ware boasts of dignified antiquity and was made in Italy before it was produced in England. It is claimed that the Italians are indebted to the Saracens for their knowledge of color in this particular work, and for freedom in the use of it, as well as for their ability to produce wonderfully rich effects.

In the city of Gubbio, Italy, lived Georgio Andreoli who was famed for the lustre ware he produced; one, a brilliant ruby color, another of the shimmering silver with its more delicate effects, while the gold, as well as a green of a very rare gemlike beauty called forth the admiration of all who beheld it. Signed pieces by this artist date as far back as 1519, while another style antedates it by nearly two centuries. These early specimens were decorated, not covered with the lustre, and in this way are quite unlike more modern productions.

The Hispano-Moresque or earliest ware was fine in form as well as beautiful in its decoration of metallic lustre, and being sent to many markets in foreign parts became an incentive to other people to make articles along this same line, with continued effort after beauty of form and color. Some fine specimens of a ruby tint were produced in Barcelona and fortunate indeed is the collector who is able to purchase one piece for it is seldom that any come into the market, and when they do they command high prices, one dish selling in London, in 1902, for about $400.

The silver lustre ranks first among the more modern varieties, although that known as the rose-spotted "Sunderland" is as much sought after and often fetches a higher price. This particular kind, which was made in England in large quantities, is now very scarce, and collectors are seldom able to obtain specimens.

The foundation of lustre ware is an earthenware of a burnt or light color and this in turn is covered with a platinum in solution. The discovery of this mineral in England was made about 1714, and was welcomed by potters and originators of beautiful ware as giving a larger opportunity for variety. The artisans of Staffordshire and Preston Pans made good use of this material. At first silver lustre was looked upon as merely a cheap imitation of silver, and often in pieces the lustre was on the inside as well, giving still further the semblance to silver ware. The pieces so treated were generally mugs and bowls, although some tea sets received the deceptive coating on the inner side; but as it came more generally into use, few were deceived as to its metallic nature, and the makers confined the lustre entirely to the outside decorations.

Candlesticks were made in shape identical with those of sterling silver, while teapots, coffee pots, hot-water jugs, cream jugs and cider mugs, sugar boxes, bowls, egg-cups, mugs and sundry other useful pieces in this ware were invariably of fine shape and often of generous proportions. The Queen Anne tea set is very graceful, being ribbed or fluted, and is greatly prized by connoisseurs and collectors, who pay largely for whatever they are fortunate enough to get.

It is supposed that the manufacture of lustre ceased somewhere about 1850 or 1860, and that date brings it rather near to the present time.

While silver lustre ware was made in imitation of sterling silver ware, copper and gold were not shams, and made no pretence to being other than it was. Some authorities give to Wedgewood the credit for being the first maker of gold and copper lustre ware. Its first use was for frames, but afterward many other articles were made. The jugs varied in size from little ones, holding a couple of teaspoonfuls to those holding a gallon or more. Very little of this ware is marked, and there is considerable variety in the style of decoration as one can see, who has an opportunity to look through a good collection. The style with the white star-like flower and line of bead work on the handle is considered very choice; the pitchers of generous proportions were generally used as cider pitchers and sometimes there were goblets that matched them in pattern.

The jugs used at the taverns were large and contained favorite drinks of the Yankees such as nimbo, spiced ale or flip and with such combinations of ale, cream, and eggs, the harmony of the lustre inside must have kept pace with that of the outside.

EXAMPLES OF DECORATED AND LACE LUSTRE WARE

The price of all lustre articles has advanced greatly in the last few years, with the likelihood of still going up, and one must journey into the rather inaccessible places to find owners who will part with pieces under an exorbitant price. A good jug of small size often brings $5 and one with more elaborate decoration or with raised figures brings proportionally more. There is an almost unlimited variety in these different jugs, pitchers and bowls, and the bands of color such as blue or yellow with decoration in borders or groups of figures on them. The writer has a small bowl the entire inside of which is a dark copper lustre, which runs over on the outside forming a maroon border at the top and covering a narrow beading. Below is a wide band of dark blue with four raised groups, a female figure being the central attraction, while green, yellow, red and brown are used in obtaining the color effect desired.

It is difficult for the average collector to distinguish between the reproductions and the real thing; but the new pieces fail to show any signs of wear, and while the color is more brilliant, they lack the richness of the old ware, having a glaze more the quality of glass, that does not show the depth of tint and finish of the old pieces.

The jug known as the Cornwallis one is a choice as well as valuable piece, and has on one side a picture representing the surrender of Cornwallis, while a portrait of Lafayette with a laurel crown is held above his head by figures simulating Victory and Fame.

All these jugs show a remarkable simplicity and grace of shape, while the large lip makes their use as pitchers long-lived, and renders unnecessary the discomfort so many people experience when serving from some of the modern makeshifts that are supposed to answer the same purpose, but have only the faculty of spilling or trickling their contents anywhere but in the desired place. A tea-service with accompanying shaker is of the fluted style evidently patterned after pieces of sterling silver, and is thoroughly satisfying as to grace of shape, hight, capacity and its ability to pour successfully.

One of the pitchers shown in the illustration was saved from the wreck of a southern home that suffered the fortunes of war.

PIECES OF ANTIQUE LUSTRE

A MODERN LUSTRE AND CHINA PAINTER

In more recent times among the women who have ranked with the professionals in their lustre work, is one now living in Fitchburg, Mass., Mrs. Sue Hasty Safford. She began by taking a few lessons in china painting, and made the very most of them, by constant study and experiment, at home, so that each lesson was carefully worked over, until it was thoroughly mastered in every detail. Mrs. Safford is of the opinion that students in china painting make a great mistake in remaining satisfied with working only with their teachers; they do not practice and study at home as they would in case of music, embroidery or any other branch, and thus work out the foundation principles

After becoming proficient Mrs. Safford at first sold her china to her friends. Later she decided to place samples of her work in her husband's jewelry store on the Main Street. The beauty and worth of her work were at once recognized, and she quickly sold all that she could make, and has since established a flourishing industry.

Both Mr. and Mrs. Safford are enthusiastic collectors of antiques of all kinds, and it was while examining some pieces of old lustre that

Mrs. Safford was inspired to experiment for herself and succeeded in satisfactorily reproducing lustre on the antique shapes of china now again brought into the market. She has some beautiful specimens of copper and of gold lustre, but her specialty now is a new and fascinating yellow lustre, produced by a combination of lustres, after many experiments. This lustre is very rich and yet delicate, opalescent, and decorated in green and gold, in naturalistic and conventional designs. She has also some pieces of solid gold, a most beautiful effect, and a few pieces of lace lustre, a difficult and unusual work, accomplished by some process which leaves the design in the original china—the design in lace lustre is usually in leaves and flowers—the solid lustre covers the rest.

Among the illustrations, are shown, a modern tea set in quaint shapes, after dinner coffee cups, and a pitcher, in copper lustre. The tea pot is what is called the two-tasse size, and the pitcher holds a quart. The yellow lustre chocolate set has green and gold decortions; the pitcher is the quart size with the same decorative colors. The claret set is very delicately decorated in gold and purple the pitcher holds the same as the others, although of very different shape. Another illustration shows the lace lustre in the two small pieces.

VOGUE POINTS

For drawing-room furniture, satinwood is greatly used, and with capital effect in cabinets, curio and bibelot tables having glass tops, and for chair and furniture frames as well as pedestals and fancy tables of an ornamental character. Libraries and dining-rooms have ceilings and wainscotings, as well as fitments and furniture in mahogany, cherry or oak, when a rich interior is desired.

ETHERIDGE PITCHERS

Independent old pieces copies, or genuine antiques, such as chests, screens, large tables and cabinets, are in carved black oak or in imitation of it. Whether the style is Dutch, Spanish, Italian or English. Marquetry in French or Dutch work, belongs also to independent pieces of furniture, as well as to complete sets. Olive-wood is well represented in modern Italian furniture by its artistic carvings. The softness of its gray-brawn wood tones gives a charming contrast to its upholsterings of Genoese velvets rich in color. An entire room, with its fitments and furniture frames of this wood, set off by wall tapestries and colored velvet hangings and cushions in harmonious old brocades, is the perfection of taste.

Summer cottage furnishings continue in the much admired floral styles of wall papers on white or pale tinted backgrounds—and upholsterings including window hangings, and door draperies to correspond, are in glazed chintz or American, French or English cretonnes.

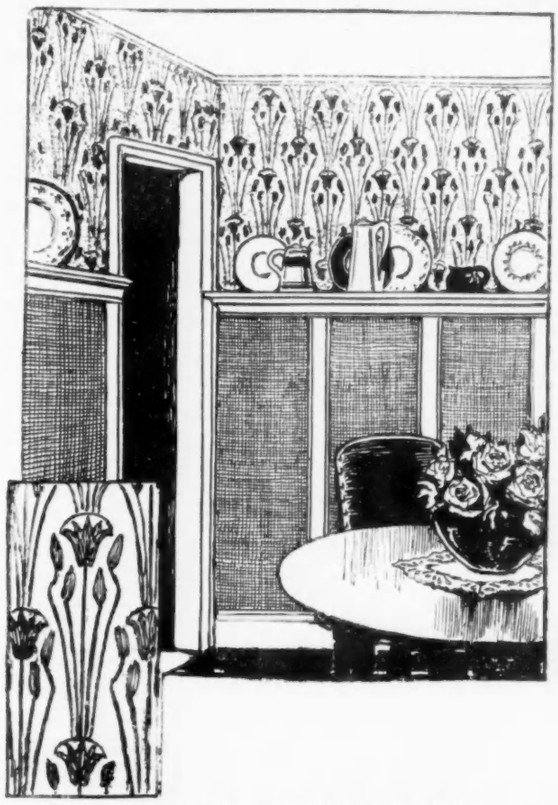
Cottage floors, when of hardwood, look extremely well covered with rugs of tapestry carpet, sewed in widths to fit any dimensions. Its mossy effect in green is particularly attractive. Mattings are always cool-looking, and pleasantly neat and attractive as rugs, or as an entire floor covering. The China matting grades are well worth their price not only in appearance, but in giving good wear. Japanese rugs with white grounds and single color designs—or the reverse—answer well for simple bedrooms, where Swiss muslin bed trimmings and window drapery prevail. When Colonial dimity and white cotton fringe trimmings are used the floor should be covered with an all-white Canton matting. This contrasts well with old carved mahogany furniture, high post bedsteads, bureau, small table with drawers, fire-screen, Delft-tiled fireplace, granny-chair in chintz, etc.

A WASHABLE WALL COVERING

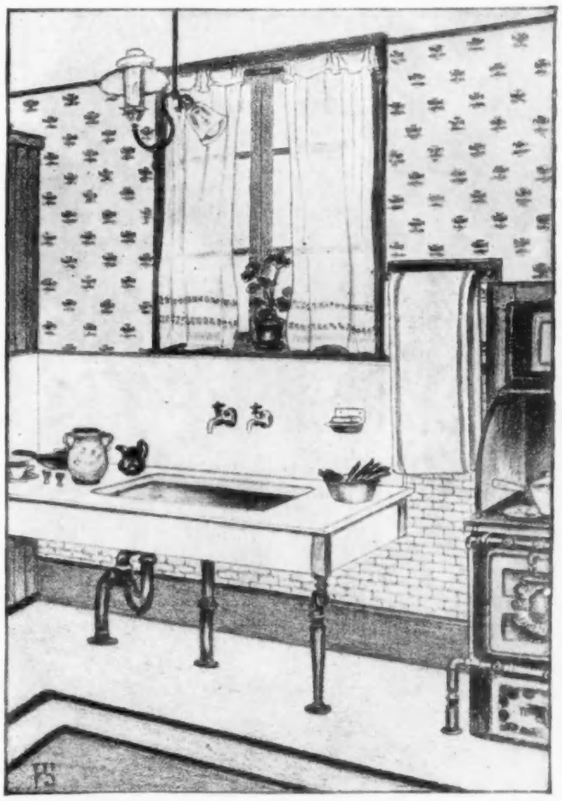
The effect of this covering is seen in the illustrations of the dining room and kitchen, shown on this page. By its use hygiene, economy and artistic decoration are combined. It is a prepared cloth on which designs are printed in oils, in fact an oil cloth decorated in patterns for various uses. The dining room is a really charming color scheme, the lower walls are green burlap oil cloth, while above the plate rail one of the best patterns is used, known as the lotus flower, a conventional design in pale butter yellow and green.

The practical quality of this commodity is exemplified by the kitchen arrangement. The ceiling is in plain white, the upper wall portion is in delft blue blocked motifs on white, a blue and white brick pattern below. A washable wall surface has advantages so numerous in battling against uncleanliness and all manner of microbes and bugs that it is scarcely necessary to bring these points to the notice of the housekeeper. It is only within the immediate past that it has been possible to keep one's walls absolutely clean and fresh without an entire doing over, which of course entails endless household confusion and upsetting. Such a covering as this may hang permanently and is the greatest possible economy of labor, energy and expenditure in any room where a washable wall covering is desirable. Two finishes come in it, glazed and dull, the former for bath rooms, kitchens, pantries, etc., the latter in all printed patterns of larger selection in which is evidenced good taste and refinement, as there is not a cheaply pretentious one in the collection, and all are calculated to look well with furniture of good quality.

Unusual in width, 47 inches, it is a material that may be hung around a room as a wainscot, its 12 yard lengths thus accomplishes walls without seams. Besides this length there are three yard, six and nine yard lengths procurable. Economically it is admirable since it costs no more than any good paper, lasts many times as long and is satisfactory as a decoration. Before leaving this subject we must say a word in its praise as a background for individual manipulation of designs, which are applied in oil paint by means of stencils on a plain surface, both borders and single figures are obtainable. This gives a chance for a specializing of rooms and the exercise of originality in their treatment. The stencils for this work are procurable at a small cost.



DINING ROOM HUNG WITH A WASHABLE WALL COVERING



KITCHEN WITH BLUE AND WHITE WASHABLE WALL COVERING

From The Standard Oil Cloth Co.

PITCHER AND CHOCOLATE SET IN LUSTRE WARE, MADE BY MRS. SAFFORD

FOUR-POSTERS

UNSANITARY BUT PICTURESQUE—CORDING IN PLACE OF SPRINGS THE ROSE BLANKET

Very little furniture was made in the Colonies during the early years of settlement, and when prosperity came to them all their furniture was imported from England. It was, of course, certain that the styles of the early Colonial days would inevitably be what was current in the mother country.

The bed was the most valuable part of the furnishings and more expensive than Sheraton sofas covered with rich brocade, or the Chippendale and Heppelwhite chairs, was the great four-poster which stood on the inventories of household goods. The greater part of the value, however, lay not in the carved bedstead, but in the embroidered hangings and coverlids, the satin quilts and hand-woven blankets, and the huge feather beds which were piled one on the other, until they were so high that steps were necessary to climb into bed.

Even in the wealthiest families a fire in the bed chamber was an unheard-of thing, and as furnaces and heaters were also unknown, the rooms were very cold during the nights of a bitter New England winter. This, perhaps, added to the popularity of the canopy top and hangings, for on chilly nights, when the occupant was in bed, the curtains were drawn and they served to keep out the biting cold.

Among the less prosperous families the beds were furnished much more simply, the quilts and hangings being made of patch, the spreads of homespun linen and the blankets woven of wool by the good housewives. Many of these old hangings and bed clothes still remain in New England homes, and here and there, though much more rare, is to be found a set of embroidered furnishings.

A good example of the latter is found in the Oliver Wendell Holmes bed, which is now in the possession of Mrs. Nathan C. Osgood, of Salem, Mass. The posts of this bed are slender and finely fluted, the top is beautifully carved, and the draperies are exquisite. The coverlid must have cost a great deal of patient labor for it is carefully hemstitched and embroidered in a floral design.

In contrast to it is the fourposter at the Kitteridge house in Andover, Mass. It is destitute of carving save for the massive claw feet, and lacks the canopy top. It is indeed more according to the low French bedstead which became fashionable in 1825. The coverings are severely plain but handwoven, and although resembling the later styles, it is undoubtedly one of the earliest importations.

There are several specimens still remaining of the field bed, so-called because of the form of the top which suggested a tent. The frames for these canopy tops were made in various shapes, but that of the famous Lafayette bed is common. This bed is found in the home of Mr. Charles Stark, who occupies the Stark mansion of Revolutionary fame, at Dunbarton, New Hampshire. General Lafayette occupied it while on a visit to his friend Major Caleb Stark and it has been kept intact by the family. On it is a large old fashioned cover, hand-woven and with fringed border.

THE LAFAYETTE BED, OWNED BY MR. CHARLES STARK

These old beds were corded, and it was indeeed a herculean task to tighten these ropes when putting the beds together. A machine was used, and it required all a man's strength to turn it until the cords were strung to the tension which the careful housewives demanded. Over the cording, a straw bed in a tick of home-made brown linen was placed and then three or four feather beds, according to the opulence of the owners, were piled upon this foundation. Little wonder, then, that many bed-makers furnished mahogany steps with the bedstead. One of these bedsteads and several feather beds generally formed part of a bride's gifts, and a Chippendale bed which served in that capacity in 1774 is in the possession of the Concord Antiquarian Society.

One of the finest specimens of the fourposter known in this country is the famous Waters bed which is owned by Mr. Charles R. Waters of Salem. The two lower posts are beautifully carved with garlands of flowers, and though larger than the posts of previous years, they seem very slender. The legs are fluted, and their design would attribute this bed to Sheraton, whose influence was very strong during the last years of the eighteenth century. The cornice is decorated with flowers painted in colors, and the painted band is gilt. Other decorations, including ornaments at the corners, the basket with two doves and ropes and tassels, are all of gilt.

Belonging to many old beds are the rose blankets which contain the once conventional design of roses in each corner. At one time, every housewife wove her blankets in this pattern and the few remaining specimens are treasured by descendants of these frugal dames. Blue and white was a favorite combination for the linen covers, and a hand-made fringe edged these. Arts and crafts workers have revived this fringe and become expert in its manufacture. The hand-looms also have become popular once more, and some very creditable reproductions of old-time work are made upon them.

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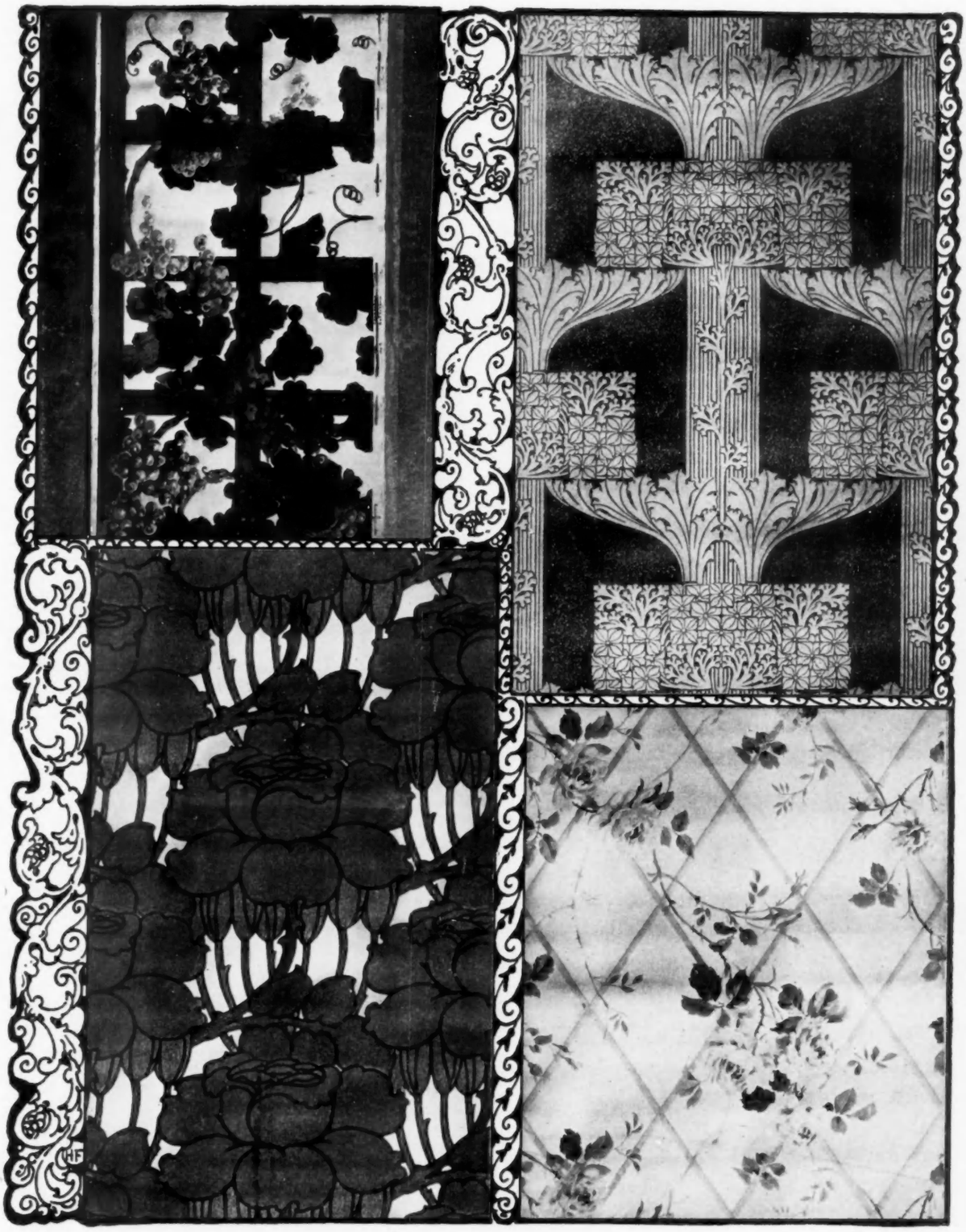

NEW WALL PAPERS

FROM BOSCH

SEE TEXT, PAGE 676—A

The WELL DRESSED MAN

STYLES FOR FORMAL AFTERNOON WEAR

As applied to the fashions of the past half dozen years the dictionary does not contain a more inappropriate adjective than fickle, and especially is this true of fashions in formal afternoon attire, about which just at this season of spring weddings I feel I must say a few words. There have been changes of course, but they have affected the finish (if the word may be used to include little differences in detail of cut, as well as of trimming) and not the form. They have it is true during some seasons been sufficiently noticeable to alter slightly the character or appearance of frock coats and morning coats, as well as the lesser articles of dress, but when all is said the frock and morning coat of to-day are the frock and morning coat of 1900, or even 1890, and from silk hat to patent leather boots nothing has been added or subtracted; there has merely been a little variation from season to season in the style.

BOOT WITH LIGHT BOX CLOTH TOP

During a period of several years, along in the eighteen nineties, the morning coat, or, as it was then called cutaway, was comparatively little worn by men of the better class, because of its great popularity among all classes. When, however, the frock coat, which followed it, in turn began to grow common and the morning coat had ceased to be a general style, the latter gradually was taken up again, and at one time threatened to, and to some extent actually did, become a smarter form of afternoon dress than the frock. This was from about 1901 until 1906. But during the past year the frock has regained some of the former prestige, and now the two forms are not to be regarded as rivals for fashion's favor but as both correct according to occasion—one still a bit the more strictly ceremonious, perhaps, but the other quite within the conventions of formal attire. Although in comparing the frock of to-day with the models of ten years ago the difference in detail is quite apparent, since the lengthening of the skirts to an inch or two below the knees, and, more recently, the change in cut of lapels from a shorter, more rounded shape to a longer and straight edge cut, there has been little change other than is purely the result of individuality, as distinguished from general fashion. In other words while one may see now and again full, instead of half-faced lapels; turned back cuffs instead of the simple sleeve finish, or an extreme effect of form-fitting back and flaring skirts, the type, or form remains the same.

NEW DOUBLE-BREASTED MORNING COAT

And so it is with the morning coat. From the rather short and decidedly cutaway skirt of the fashion of years ago there is a marked difference in the long and rounded edges of the skirts of to-day, as there is in the change from short, small lapels to those of broad and long design. Except in individual cases, however, the variations in style of the last few seasons are practically unnoticeable. As an instance of individuality the model shown by the accompanying drawing is the most interesting I have seen, and lest it be thought merely a novelty, not deserving attention, I may say that it is from one of the Boston tailors of excellent reputation who has generally been regarded as conservative rather than extreme in ideas. We have already had the double-breasted dinner jacket and the single-breasted frock coat, but I do not recall ever having seen before this double-breasted morning coat, and certainly the design is one entirely distinctive so far as general fashion is concerned. Distinctive and rather good in effect, although in order to appear well the coat must be worn buttoned, which is sometimes a disadvantage. In general cut the model is a very fair example of the season's fashion, for while the skirts are perhaps a bit shorter, in fact, than on some coats, they are made to appear more so than they actually are by the long lapels and low waist seam. The finish, too, is quite in accordance with the style of the single-breasted coats, except that the latter usually have three buttons and an outside breast pocket. Braid must be considered as optional. It has been more or less in vogue for years, and a few seasons ago seemed to be the smart thing, but one sees quite as many coats without as with it, and it is cer-tainly not essential to correct style.

Although still a comparatively safe rule to wear plain white linen shirts with formal afternoon clothes, very light grays and tans, plain or with corded stripes of white are permissible with the morning coat, and fine white piques, or other suitable stuffs with lines or small figure in self tone, are more fashionably up-to-date.

GRAY AND WHITE ASCOT

There is practically no change in make, as may be seen from the illustration on this page, which depicts an oval front coat opening style from one of the leading shops, but bodies and fronts are often of different material and cuffs are sometimes made with square corners, or are turned back. Although no really new collar shapes have made their appearance this spring —at least none worth considering—it may be noted that whereas the standing and poke pointed styles, or at least the wing shapes, used to be thought the only ones strictly correct for formal dress, now the high band turn-downs, with sharp or rounded corners, are frequently worn with morning coats and even frocks. Collars are apt to be subjects of economy with the majority of men, but for the purpose of formal afternoon or evening dress, at least, it is a great mistake to hesitate over a matter of ten or fifteen cents, and the wing shapes, especially to be of good style, should be of good quality.

SHIRT FOR AFTERNOON DRESS

As for the other accessories of formal afternoon dress both ascot ties (of which a style in light gray and white is illustrated) and four-in-hands are correct, but bows should never be worn. Gloves may be of heavy gray suede, unfinished reindeer or tan, and boots of varnished or patent leather, with flat soles, moderately rounded toes and buttoned tops. The last drawing shows a style with light box cloth tops which is to be seen at the good shops, but is here illustrated rather as an example to be avoided than advised. The time may come when it will not be considered beyond the limits of good form, but as yet its style is, to say the least, questionable.

How.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

HANDKERCHIEFS, COATS AND WAISTCOATS

TO T. W.

Will fancy handkerchiefs be worn in the breast pocket? Are sack coats boxed? Which are correct, one or two vents, or none at all?

Ans.—Colored handkerchiefs are more or less in vogue, and quite correct for informal day dress. They are usually carried in the breast pocket, but should not, more than a white handkerchief, be allowed to show. Sack coats are straighter in the back than formerly, and may even be perfectly straight hanging. Vents are somewhat less used than last season, but not uncommon. We advise a single back vent in middle seam.

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THE EXPERIENCES OF FALLEN FORTUNE—DELIGHTS OF MEDIOCRITY—VULGAR CONVERSATION—CLASS LINES ACCORDING TO CULTURE OR THE LACK OF IT

Although I have more than once sneered at what I contend is middle class—using the term as an adjective or general name for a condition—yet I prefer to walk in what the old slaves on the plantation, in the south, were wont to define as "de middle of de road."

We must either be great personages, or we must sink to the obscurity of the nobodies. This is good social philosophy in its way, but to be comfortable and to enjoy life, and to get all we can out of it, it is best, after all, to be, as far as the public is concerned, merely commonplace.

Here is a state of existence where we can have a modicum of the world's goods, as much really as we care to enjoy, and at the same time to be so much like our neighbor that we do not merit distinction. In other days, and even now, in certain very respectable neighborhoods—residential, necessarily—in New York, there were and are rows upon rows of brown stone houses. They are between the right avenues, and neither too far east nor again too far west. You can depend that in each house there is the proper number of servants, that the owners thereof have a certain income, that their drawing rooms are handsome, their mahogany is what it should be—neither too dull nor again too highly polished, suggestive of fatal newness—and that there is also a country house, and perhaps there may be likewise a yacht or shooting box, or again an annual trip to Europe. Servants and china and silver and equipages most proper are also included in this inventory, as well as so many luncheons and so many dinners, with a card party here and there, and perhaps a dance each season.

To be comfortable or to be wealthy, is no longer a distinction. Money, even though there be occasional panics in Wall Street, is a common possession. We are nearly all of us, prosperous. And I think that the really best way to enjoy life is to lead an existence of respectable mediocrity, neither courting the public attention nor being utterly shunned by it. Now and then, when events do occur, we are not averse to a short mention, and when our daughters make their debuts we would feel rather slighted if the fact were not announced in the public prints. An occasional mention of our names in the "among those present," is our due, and when we marry off our children we like the event to have some little prominence in the news of the day, and we might even not object on that occasion to a picture with a little explanatory notice written in the very best and the neatest style of the society reporter of the current newspaper.

Then should our fortunes fall at some time, we drop into the grateful obscurity, just as we would seek the shelter of the shade of some thick-leaved and many-branched tree on a sultry day and feel comfortable in its welcome shadow.

I was for two weeks in the country, at Hillesley, where I watched the coming of the spring. I have returned to town for a few days. The country is one sheen of gray, with the faintest promise of green. The hillsides are already blue with wild violets and the earliest vernal blossoms adorn the fields. In town, it is dusty and cold and hot by starts. Everything seems unsettled, and yet with the promise of May many of the residential streets have fallen into their six months of slumber. Houses are boarded up, and the general air of desertion prevails, only relieved by the presence of troops of noisy children, the offspring, I think, of caretakers and servants who have taken possession of the neighborhood. The shop windows are showing bargains, and many of them will have the same displays all through the spring and summer. The hotels are crowded, the circus, which came to town in mid-Lent, has departed, and the bands are beginning to play in the Park. This is the season of shad, asparagus, new green vegetables, soft shell crabs, and broiled chicken and small fruits. We shall soon be dining al fresco, and enjoying all rural delights. For the springtide is the season for the country, although sometimes in America we may prefer the autumn and its sequence, the golden Indian summer.

When one becomes more or less conspicuous in the public eye, there is at first a sensation of elation and perhaps excitement. We grow intoxicated with our success, but the reaction follows, only too soon. For others of us who have always lived, as they say these days, in the lime light, our sensations become blunted, as do those of actors, and we cease to take notice of our audience and we even tire of playing to either the boxes or the galleries. But after a trying New York season, when each detail of our ménage is discussed in the public press, we are only too glad to take refuge abroad, where at least there are others to whom more attention is given than to mere civilians, even in these days of dollars.

I have always thought that to be a royalty must be most trying. One has to be forever on the alert, and no little incident of one's daily routine can pass unnoticed. And then it becomes a bore to be a personage apart, and to be on equal terms with no other people except one's cousins or relatives-in-law, since all the crowned heads of Europe are more or less of one family through ties of consanguinity and of marriage.

The subject is such a fascinating one that from Anthony Hope and Richard Harding Davis down to lesser novelists and story writers, the theme has been made the subject of many a tale, and the doings of mythical kingdoms and the adventures of princesses who are incognito have become drugs on the literary market.

But New York without its spectacular people is always interesting. What it lacks, perhaps, in the distinction which a certain class of society may give it, it makes up in good-natured vulgarity. And on this subject it is perhaps well to dwell for a moment. One remembers the Latin saying about the facility of the descent of a certain mountain. When one's fortunes are fallen, and one is forced into other company, unfortunately it is only too easy to fall into the ways, the manners and the speech of vulgar people. You may keep your intonation—and I judge many by the manner in which they speak and in their metohd of pronouncing certain words—but unfortunately take up slang. And from that, you may descend still lower and adopt the coarse story. You would be surprised at the number of women of apparent refinement, and education who, as well as men, seem to find amusement in recitals of off color anecdotes and jokes. I do not object to anything which is either clever or witty, and where the meaning is veiled. It takes consummate art to tell a story in the French manner, but it requires no special intellect to be deliberately coarse. I have not changed my spots, I am, perhaps, in that way a human leopard, but I have made it a rule never to appear amused at recitals of that character, although I have never had the reputation of being a prig. But they are no more the fashion. One can understand the coarseness of the days of Queen Elizabeth and even that which one finds in some of the plays and novels of the era of Fielding, and Smollet, and Sir John Van Brugh, and in the pictures of Hogarth. But even these are really not as blunt and as plain as many of the stories one hears in country houses where congregate the social strugglers. Ten years ago, little of this thing was à la mode, and the rising generation of those days who went in for horses and the hunt and the stable regarded this as smart. But we have changed it all, I am glad to say.

We are coming into our heritage as people of refinement. The stage is much cleaner, and we are weary of plays with problems, and we do not care for the salacious novel. And even these good, vulgar people that one now and then meets when fashion has left town for the summer are much more refined than would have been the same class years ago. They may want to spend too much money, and to dine in an ostentatious manner at the hotels and restaurants, and to dress in the very extreme of the fashion and to adopt certain fads which are not lasting, and which are warranted to fade before the month is over, but all these habits are harmless. They are deficient in trifles of etiquette, and if you care to read an interesting study of this class take up Henry James's latest book on Americans and also read his series of articles upon our manners. He makes a point of dissecting this very class, and he is puzzled because he cannot find a corresponding one in England. There, writers complain that the lower middle class is the most highly educated, and that the aristocracy is becoming yearly more ignorant and more vulgar, because it has set a law unto itself, and it cares not to modify it by a single amendment.

We have our manners to settle and then I have no doubt that we shall stand superior to all other nations, and that the class line will be more rigidly drawn, and that insteadof it being a division, in which money plays the potent part, the lines will show that there will be only two armies, the educated and the uneducated.

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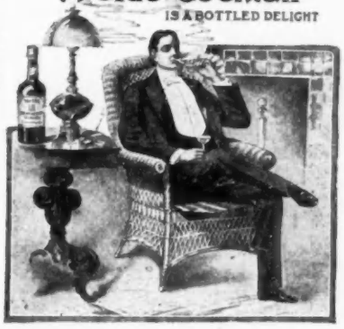

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Illustrated Catalogue.

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258-842-1260 Broadway,

(3 Stores)

NEW YORK

also

F. M. ATWOOD,

CHICAGO.

JAPANESE HAND-WROUGHT LAMPS

Most artistic lamps, where electricity is used for lighting, are shown in the illustrations. They are made by Japanese artists, each design being original and expressing the beautiful simplicity of Japanese art. The stands are of bronze, the shades are hammered out of copper, and the whole colored by a process which gives exquisite tones of greens browns and yellows. The color scheme is accentuated by a delicate silk lining underneath the shade, in harmony with the general tone of the lamp.

These lamps are well made, simple in construction and give an excellent light. Moreover they are as ornamental by day as when lighted at night.

In size they arrange from the large lamps, suitable for living rooms and libraries—the shades being 20 to 28 inches in diameter—to the small desk and boudoir lamp of 12 to 14 inches. The drop lamps for dining rooms are particularaly effective

JAPANESE HAND-WROUGHT LAMP
From Fujurian Lamp Co.

JAPANESE HAND-WROUGHT LAMP
From Fujiurian Lamp Co.

HAPHAZARD JOTTINGS

PHYSICAL EXAMINATION FOR AUTO DRIVERS

A Bit of news of especial interest to those in and out of town who daily run the risk of annihilation by being run down is one that has to do with some new regulations for automobilists in France. Hereafter those desiring licenses to operate in that country, will be obliged to undergo a physical examination in order to show that, besides the necessary technical knowledge, the candidate is exempt from any physical infirmity which would tend to involve unfitness for the control of a car. Naturally, there is considerable opposition on the part of auto-drivers, but most persons outside of this class consider that there is much to be said in favor of the regulation, both in the interest of the public and the driver himself, whether professional or amateur persons whose eyesight is in the least impaired, whose hearing is not accurate, whose hand is rendered unsteady by drinking habits, or who suffers from fits of nervousness is a menace to pedestrians or the occupants of other vehicles when he operates a car. It has been declared by one who wishes the regulation extended to all countries where automobiles are run, that it is reasonable assumption that any one who cannot pass the necessary medical examination is no more properly qualified to steer a motor car than a color-blind ship's captain to assume responsibility for the safety of his ship, or a deaf engine driver for that of his train.

A CONTEMPTIBLE KIND OF THIEF

This crusade happened in Chicago some little time ago, and it is most desirable that a similar campaign should be undertaken in New York. An honest Chicago official undertook the investigation of short weight thievery, and the punishment of this class of evil doers (an account of his goodness being given to the general public by What To Eat). The revelations were amazing, the exposure of indefensible methods indicating that all classes of tradesmen cheat the public in this fashion. Butchers had iron nuts attached to the back part of the scales to make them weigh more than indicated, and slices of bacon were found pasted to the underside of the scale pan for the same purpose.

Alleged five-pound pails of butter often were found to contain but four pounds six ounces. Grocers advertising to sell sugar below wholesale prices were found to sell alleged two pound packages that were three ounces short. Fifteen pound packages of potatoes were found to be five pounds short. Thirty-two arrests were made of butchers and forty-two of grocers. The Chicago department stores were found selling short weight butter packages, and it was discovered that great thievery was practiced by the milkmen; the public being cheated out of thousands of dollars by them annually. The coal men were found to be among the biggest thieves and the poorer classes were their victims.

They would sell three-quarters of a bushel of coal for a full bushel and three-quarters of a bushel for a half-bushel. A load of coal which was charged for 13,000 pounds weight, was found to be 3,456 pounds short and there were other great discrepancies. The ice man was another robber of his customer, it being his plan to charge for one hundred pounds of ice and furnish but sixty, and to sell thirty-five pounds and charge for fifty. Manufacturers of high-priced candies were found to be stealing from a half pound to a pound and a half from the purchaser of every five pounds. The cheat being effectively concealed by heavy paper boxes containing a medley of partitions and wrapping paper. There is no doubt that New York suffers from this kind of thievery.

From PARIS to YOU, Madame, for 10 cts

Just to satisfy yourself and to see what a wonderful difference they make in your appearance in only two weeks, send us ten cents in stamps or silver and name of your druggist for

3 BIG SAMPLES

Creme	SIMON	(Cream)
Poudre	SIMON	(Powder)
Savon	SIMON	(Soap)

Enough for two weeks — Soft white hands, a clear skin and a glow of health in spite of the biting winds of winter. Chemists testify: Absolutely free from injurious ingredients. Physicians daily recommend the Creme for the care of the face and hands.

The very highest tribute to these exquisite toilet preparations is their

Use by the PARISIENNE of fashion, taste and refinement.

Maison J. Simon & Cie

203 Merchants Building

NEW YORK

Mr. Louis Jester Miss Jessie Jester

The Jester System of PHYSICAL DEVELOPMENT

Physical Culture
General and Facial Massage
Electrical Massage
Reduction of Superfluous Flesh a Specialty

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Hours for Ladies 10 a.m. to 5 p.m.

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ESTABLISHED 1852

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Skill and experience has brought

DORFLINGER GLASSWARE

To its position of leadership in color, cutting and design. Table glassware is a specialty.

C. DORFLINGER & SONS

36 Murray St., N. Y.

GLASSWARE

For The Hostess

A COLD DUTCH DINNER FOR A HOT SUMMER NIGHT

UPon a polished plate place a large lace centre piece and under each place a doyley to match. In the middle of the table put a boat or shoe of Dresden china filled with blue corn flowers.

Glass candle sticks with white candles and blue and white empire shades. Use blue and white Dresden china, and cut glass where it is needed. Use as little silver as possible, in serving. The place cards are blue and white windmills with the name on the upright arm or paddle.

A blue and silver fan swung by white ribbons from the back of each ladies' chair is a dainty and acceptable souvenir; while at each man's plate a dainty bunch of corn flowers for his buttonhole may be placed. If possible have the maids in blue dresses with white aprons and Dutch caps. Olives, salted nuts, bon-bons and so on should be served in china wheelbarrows, boats, and shoes.

Above the table swing a large five pointed star of ferns, and depend from the centre a crescent of corn flowers.

If a still greater transformation in the appearance of the room is desired, slip covers of the blue and white Dresden silk may be used over the dining room chairs and are cool-looking and dainty also allowable for the season.

The menu suggestions always are flexible and may be changed according to the ideas of the hostess, or to the possibilities of the market at this season.

Iced Clam Broth
Deviled Crabs Watercress Sandwiches
Cold Roast Gosling Apple Sauce
Cream Cheese Cakes
Jellied Chicken, Rye Rolls Stuffed Tomatoes
Roman Punch
Lobster Salad Cheese Straws
Strawberry Shortcake
Pineapple Ice Macaroons
Coffee
Fruits Bon-Bons.

Cocktails, wines, liqueurs and wine cups may be added as desired although sparkling Moselle cup is very delicious served right through a cold dinner.

DELICIOUS STRAWBERRY DESSERTS

STRAWBERRIES IN NESTS.—Make a jelly by soaking one-half ounce of gelatine in one-half cupful of cold water until soft; add one cupful of granulated sugar, one cupful of hot strawberry juice, and one and one-half cupful of boiling water. Stir until sugar and gelatine are all dissolved, then add three-fourths of a cupful of lemon juice. Pour the gelatine into small wetted moulds and set on ice until firm. Half an hour before serving turn the jelly out carefully on small fancy plates, scoop a neat, round hole in the centre of each, and fill with fine, ripe, sweetened berries mixed lightly with whipped cream. Keep very cold.

STRAWBERRY AMBROSIA.—Select fine, rich-flavored berries, and arrange them in a deep glass dish with alternate layers of coarsely chopped pineapple, sprinkling between each layer a generous dusting of powdered sugar and fresh grated cocoanut. Pour over the top a cupful of orange juice and set in a cold place until thoroughly chilled, then serve.

COLONIAL STRAWBERRIES.—Flavor one pint of thick cream with half a teaspoonful of lemon extract and whip it to a stiff froth. Arrange pastry lady fingers log-cabin fashion in a shallow glass dish, fill the centre with alternate layers of the whipped cream and fine, ripe berries well sweetened, heap the cream over the top, and place the remainder in a wreath around the outside of the "cabin."

STRAWBERRY BALLS.—Whip to a paste one pint of hot cooked rice, the yolks of three eggs, one tablespoonful each of strawberry juice and sugar, and one teaspoonful of butter. Form it into small balls, place two or three strawberries in the centre of each, cover smoothly with the rice, keeping the ball-shape nicely, roll in powdered sugar, and serve at once with a thin custard. These are also very nice coated with egg and breadcrumbs, and fried to a light brown in deep hot fat. Serve immediately with powdered sugar and slices of lemon.

STRAWBERRY MOUSSE.—Crush one quart of fine ripe berries and press them through a sieve. Add one cupful of granulated sugar and one-fourth ounce of gelatine softened in one-half cupful of cold water. Let this mixture stand until it begins to thicken. Then fold in one quart of thin cream which has been whipped until stiff. Turn the mixture into a mould and fasten on the cover tightly, pasting a strip of buttered muslin around the edge of the cover to keep out the salt water. Bury the mould in equal parts of cracked ice and salt for three or four hours.

HOUSE FURNISHING POINTS

STem ware, as the charmingly shaped goblets and other spindly glasses are called, is to be rimmed with gilt and ornamented with a gilt monogram or crest, when given to the bride of June days. For country houses there is a veritable craze for glass in every shape and form in which it will prove serviceable for the table, and the cares of the housekeeper are thus greatly lightened, as many pieces do away with similar articles of silver which in summer means much care.

New and attractive are the silver serving platters, with adjustable wooden bottoms for planked shad or meats, which are grooved for the gravy just as are those made entirely of silver. The silver rims are in a Colonial pierced design, and the wooden tray lifts out with silver handles.

For summer draperies the daintiest possible curtains now come of the swiss muslin variety with Chiné flowers in any color softly blurred in charmingly artistic effects; the border ruffle shows a slightly closer design than the body of the curtain.

Stationery for country houses is being given much more attention than ever before, as even small places are now given a name, which must be blocked out upon the writing paper, to follow fashion's demand. Self-tone or white are the styles preferred for this lettering, and in many homes those attractive presses that stamp out letter heads are used.

Marking the linen with embroidered monograms in the color of the room in which it is to be used is a new departure, which entails several separate sets of linen, as but few householders have more than one bedroom in the same color scheme.

Cottage draperies of white muslin can be found for 15 cents per yard, with fluted ruffle along the edge, so that the fitting up of windows is now an easy matter. Ready-made muslin curtains, plain and finished with a ruffle come in two-yard lengths at 35 cents the pair.

The so-called "Navy" secretaries are greatly in demand and very hard to find. They are those quaint old-fashioned mahogany writing desks, with drawers, or doors in under part, a flap that lets down on braces, and top with glass doors showing shelves for books. In the top part china can equally well be kept, or any other precious belonging that is safest under lock and key.

Next week VOGUE will publish some charming photographs of the CROWN PRINCE AND PRINCESS OF RUMANIA AND THEIR CHILDREN. The double page illustration will be a photograph of the Princess's boudoir which is a most unusual room. These pictures are published with the consent of the Crown Princess and were furnished to VOGUE by the dame d'honneur.

ALL HAIR ON FACE and ARMS

permanently destroyed, guaranteed. Mme. Julian's specific has stood the test 38 years. Absolutely harmless. No electricity, poison, pain. Protected by law. Accept no counterfeit.

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Band Sailors

Manufactured by

Henry Hummel & Co.

Salesroom
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Factory and Office
137-139 E. 25th St.

New York

Sold by Leading Millinery and Department Stores.

THERE'S A MESSAGE OF BEAUTY FOR EVERY WOMAN IN THIS BOOK

Every dainty woman who seeks to preserve or regain her youthful freshness of features and coloring, should send for "Plus Que Belle." The author, DR. DYS, has achieved universal renown through his AESTHETIC PREPARATIONS which are used exclusively by the royalty and fashionable women of the world.

"Plus Que Belle" contains 83 pages of invaluable advice and practical suggestions to the women who cultivate toilet refinements. It is FREE and will be sent to any address upon request.

DR. DYS'

Sachets de Toilette
Sève Dermale
Dysaline Cream

are characteristic of DR. DYS' products in their exquisite quality, perfect purity and distinctive originality.

The Sachets de Toilet are composed entirely of those vegetable substances and flowers which have been proved to be incomparably beneficial to the complexion. Squeezed in water they produce a milky, balsamic, softening, rejuvenating and tonic substance. They are divided into series so as to be suited to every age and complexion.

Seve Dermale and Dysaline Cream used in conjunction with the sachets enhance the beneficial effects. All intelligent women adopt DR. DYS' AESTHETIC PREPARATIONS because they are known to be pure, simple and beneficial. No salts, acids or dangerous mixtures which spoil the skin—attack its organism—are found in them.

V. DARSY, 8 EAST 30th STREET, Suite V
NEW YORK

12 and 14-year sizes

14 and 16-year sizes

Selections from

VOGUE PATTERNS

Price 50 cents

For Waist, Skirt, Jacket or Underwear

Sizes 34 to 40 bust

Children's patterns 50 cents for entire suit

DESCRIPTIONS OF PATTERNS

No. 1195.—Costume of champagne color French linen with hand-embroidered designs of grapes and leaves in heavy white linen floss. The tucked yoke and cuffs are of self-tone batiste with filet lace insertings tucked to match. The girdle and cravat are of black taffeta, and beneath the bolero effect is a blousette of the batiste. The front gore is laid in three small box-plaits; and a triple flounce effect is given at sides and back. The bertha collar is caught at the front of girdle with crochet lace buttons. The materials required to make this model in medium size are: eight yards of linen 44 inches wide, 1½ yards of batiste 45 inches wide, two yards of filet lace, ¾ yard of black taffeta, ½ yard of white linen.

No. 1196.—Mourning costume of black silk mousseline. The bretelles are caught at front and back ends with dull jet buckles, and the girdle is of black peau de soie surpliced at front. The small pointed yoke is tucked and seamed in bias effect at front and back, a silk fold outlining. The waist is gathered slightly at yoke edge and the bretelles are laid in two graduated box-plaits at front and back alike. The sleeves are tucked crosswise at half depth and are tied in with a ribbon above elbow. The gored skirt is tucked from knee hight to hem, a peau de soie fold is above the top tuck. The skirt is in ankle length. The materials required to make pendants. this model in medium size are: 16 yards of mousseline 32 inches wide, ¾ yard of peau de soie 22 inches wide, and four buckles.

No. 1197.—Coat of white broadcloth, trimmed with stitched straps and Irish crochet lace, buttons and pendants, the buttons are on straps at shoulder seams connected by cord loops. The materials required to make this model in medium size are two yards of broadcloth 52 inches wide, 16 buttons and four clusters of pendants.

No. 1198.—Princess slip of mauve linen trimmed with stitched bands and crochet buttons, the guimpe yoke is of Irish crochet lace, and the sleeve flounces are of filet net with Irish lace applied at border; the materials required to make this model in medium size are: nine yards of linen 45 inches wide, one yard of all over Irish crochet lace 20 inches wide. 3½ yards of Irish crochet lace two inches wide to edge the ruffles, 1½ yards of filet net 45 inches wide and 26 buttons.

These models come in sizes from 34 to 40 bust. Flat patterns of skirt, waist or jacket, 50 cents each. Princess slips, $1.00. Pinned patterns, $1.00 and $2.00.

John Forsythe

865 Broadway New York

Forsythe Shirt Waist Suits

No. 150—Women's pure Irish linen shirt waist suit, style same as 150 illustration. Waist has five large plaits on each side of front, back to correspond, mannish sleeve and cuffs. The skirt is made with double box-plaits running around the entire skirt and made very full with a wide hem. Price for suit complete $16.50. Price for waist separate $5.00. Price for skirt separate $10.50. Price for stock $1.00.

No. 151—Women's pure Irish linen shirt waist suit, style same as 151 illustration. The front and back of waist is made up of clusters of small and wide tucks alternating. Mannish sleeves and cuffs. The skirt is made with 3 cluster tucks on each gore running around the entire skirt. Made very full with a wide hem. Price for suit complete $18.50. Price for waist separate $5.00. Price for skirt separate $12.50. Price for stock $1.00.

No. 152.—Women's pure Irish linen shirt waist suit, style same as 152 illustration. The waist is made with a ruffled collar, front piece and cuffs are detachable and can be removed at will, leaving our regular Forsythe plain tailored waist. The skirt is made with box-plaits and small tucks running all around. Very full, with a wide hem on bottom. Price, for suit complete $20.00. Price for waist separate with ruffle set $7.50, without set $5.00. Price of ruffle set $2.50. Price of skirt separate $12.50.

All our skirts are finished with wide hems and are only basted at bottom, sizes 21, 23, 25, 27, 29 and 31 inches waist measure and 39 and 41 inches long.

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Every room has a distinctive character,—comfort for the Living room, severe simplicity for the Dining room, quiet harmony for the Bed room and so on. In line with my occupation as Purchasing Agent is the profession of Interior Decorating. I have made a study of that art. I am conversant with the best authorities and in touch with the latest ideas in House Furnishing. Let me refer you to some of my clients.

Besides attending to the details of interior decorating, I purchase *everything*—from piazza furnishings to china for the table. I get the *best* goods at the *best* prices because it is my business to know *all* the shops. Let me write to you and explain more fully how my services are a real economy.

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Evening Gowns, Street Costumes, Gloves, Laces, etc.

Send your Lace Curtains and Blankets and have them beautifully Cleansed by our Special process. Curtains and blankets cleaned by us are stored during the Summer Months *free of charge.*

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BLANKETS

are a revelation in beauty, comfort and utility; light, warm, durable; thoroughly hygienic because made on mesh system. Ideal for gifts.

Krinkledown Coverlets, 60 x 84 in., $7.00 each.
Full Blankets, - - 60 x 84 in., 10.00 "
Baby Blankets, - - 30 x 42 in., 2.50 "

All dealers; see above trade mark on each. Krinkledown by the piece, 28 in. wide; 60c yd. Genuine bears trade mark on selvage.

Samples and Booklet No. 3 free.

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Sole Makers of Elberon Eiderdown.

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Dr. Campbell's Safe Arsenic Complexion Wafers and Fould's Medicated Arsenic Complexion Soap are **The World's Greatest Facial Remedies and Restore Injured Complexions to the Beauty and Purity of Youth.**

These marvelous beautifiers of the complexion, skin and form are wonderfully effective, and are absolutely safe and harmless. Sold at department stores and by good druggists generally.

Special Limited Offer

All women who desire perfect beauty may secure a full month's daily treatment of Dr. Campbell's Wafers and Fould's Medicated Arsenic Soap for One Dollar. This half-price offer is made for a limited time only and may be withdrawn without notice.

H. B. FOULD, Room 92, 214 Sixth Ave., N. Y.

Richly illustrated Beauty Book, containing valuable and helpful suggestions for ladies, mailed free.

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BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be be elsewhere. Send stamps for mail list. Est. 1860.

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The Non-Greasy Massage Cream and Skin Food

Absolutely non-greasy (soluble in cold water) therefore it cannot possibly cause a growth of superfluous hair. Contains all the essentials necessary to preserve the skin and beautify the complexion.

For chapped hands or face, tan, sunburn, roughness or redness of the skin, muddy or sallow complexion, wrinkles, pimples, blackheads, etc.

Contains no Harmful Ingredients Guaranteed under Pure Food and Drug Law

Sample free upon request. If your dealer cannot supply you we will send, upon receipt of 50c., a full size jar.

The Gotham Mfg. and Supply Co.

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"PERFECT" HAIR DYE

is unrivalled by any other on the market. It is easy to apply, will not rub off, and gives any desired shade. It makes the hair lustrous and glossy. With this dye no washing after application is necessary, and the color it gives is not affected by either salt or fresh water. Price $1.50 per bottle with complete directions for using.

ALEXANDER'S "PERFECT" DRY SHAMPOO

accomplishes the same result as the Parisian gasolene cleansers, which are not only highly inflammable and therefore dangerous, but also have a most disagreeable odor. This preparation is not inflammable and deliciously perfumed, and is the only one of its kind in the world. For oily hair it has no equal, making it light, fluffy and beautiful. Prices, $1.25, $2.50 and $5.00 per bottle. **Twelve experienced hair dressers in attendance.**

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Smartest Millinery Shop in the West

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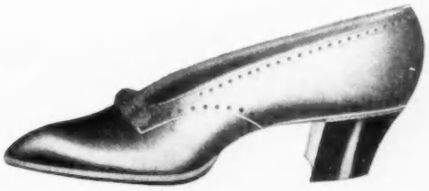

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Where Fashionable New York Men
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SPECIAL NOTE.—In addition to the New Frank Styles for men and women, we also carry a complete line of children's footwear in the most desirable leathers and smartest models.

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Wedding Cake in Boxes
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Favors for the Bridal Party

For Spring Weddings, we have a number of new and very attractive Boxes, also special favors for the members of the bridal party, appropriate place cards, special cases for the ices, etc.

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HER CORSETS

Hygie and Lucine

Unlike any other, they realize ALL the wishes of a woman.

Do you want to dress elegantly with an afterthought for health and comfort? HYGIE is the corset for you, while LUCINE joins to the same merits a fancy for the particular care of women who discreetly worship at maternity's altar.

A cute little booklet, illustrated, tells a lot of things about these two wonderful corsets. Write for it to

BERTHE MAY, 125 West 56th Street, New York City

By Appointment

To H. M. King Edward VII

By Appointment

To H. R. H. The Prince of Wales

Is your hair falling out?
Is it getting gray?

Is it sticky and greasy?
Is it dead and breaking?

Then do not fail to use

Indialina Hair Tonic

It is used in

Royal Households

This new preparation is made only from absolutely pure and healthy ingredients, it prevents the hair from falling out and getting gray, it removes Dandruff, nourishes the roots and gives new life to the hair.

Use INDIALINA No. 1 for dry and gray hair

Use INDIALINA No. 2 for sticky and greasy hair.

Manufactured especially for the U. S. A. at
No. 25 EAST 14th ST., NEW YORK

By

G. Valentin

of London

Hair Specialist and Perfumer to the Royal Families. Telephone 1807 Stuyvesant.

In bottles $1.00 in all department and drug stores of the manufacturer.

Handsome Handwoven Rag Rugs
in cretonne and other fabrics made in all sizes. Hit and miss design or solid colors to harmonize with room furnishings. Beautiful rugs woven from your old carpets. Send for Booklet "V."
American Rug Co., 1805-1807 1st Ave., N.Y.

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THE WASHABLE WALL COVERING

Planning Spring improvements?

Plan to make them *permanent*—plan to use SANITAS, the washable wall covering.

SANITAS has the beauty of the finest wall paper, but, unlike paper, can neither fade nor stain. A few smooches are enough to ruin wall paper while all dirt and dust can be wiped from SANITAS and leave no mark. Waterproof.

SANITAS is made on strong muslin with oil and paints in many beautiful patterns, with dull surface like paper, and glazed surface like tile. Costs no more than good cartridge paper.

$200 *in Prizes for Photographs of* SANITAS.

We want photographs showing what SANITAS has done, and for those of the most artistic interiors we will give four prizes: 1st, **$100**; 2d, **$50**; 3d and 4th, **$25** each.
The contest is open to all who desire to enter, without charge or consideration of any kind. Contestants need not, personally, be users of SANITAS. Photographs must be received by May 28, and to be our property. Prizes to be awarded June 27.

Send for samples of SANITAS, together with special pencil sketches of artistic and suggestive interiors Send now.

Standard Table Oil Cloth Co.
Dept. 6, 320 Broadway, New York

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this department has been committed.]

Finally, New York is to have a Work Horse Parade, according to the programme of the Woman's Auxiliary of the A. S. P. C. A., as outlined recently. As is the case in Boston, an especial society has been formed to manage this important work, the officers of it not being identified officially with the A. S. P. C. A. They are Col. William Jay, President; Thomas F. McCarthy, Vice-President; George McDonald, Treasurer. The Directors are August Belmont, George Blumenthal, C. Howard Davidson, Stuyvesant Fish, James W. Gerard, W. C. Gulliver, Archer M. Huntington, Adolph Lewisohn, W. Goodby Loew, Leonard E. Opdycke, M. Taylor Pyne, Reginald Rives, Douglas Robinson, William D. Sloane, Frank K. Sturgis, Henry P. Wertheim, James T. Woodward, Thomas Darlington, Health Commissioner, Moses Herman, Park Commissioner, and Francis Lantry, Fire Commissioner. The parade, which will be held on Decoration Day, is open to all work horses, except cab horses (why this discrimination?), but no dock-tailed horses, or those that are ill or lame can be entered. Length of service will be an important feature of the judging, and there will be separate divisions for horses worked for ten and fifteen years by the exhibitors. The judges are to note among other things whether the horse's conduct indicates habitual good treatment, and whether his harness is well-fitting and comfortable. The parade will start at Washington Square, and march up Fifth Avenue to Madison Square, where it will be reviewed before the A. S. P. C. A. building on Twenty-Sixth Street. The cost of medals, money prizes, badges and ribbons will be about $6,000, and contributions for this very worthy cause are solicited. They may be sent to the Treasurer, Mrs. James Speyer, at 257 Madison Avenue, and it is to be hoped there will be a prompt and liberal response to this request for financing an educational movement in behalf of kind treatment for the horse. All honor to the women and men who are responsible for this admirable attempt to remove from Greater New York the stigma of superlative cruelty to animals.

DICK

PORTRAIT OF BOSTON TERRIER

Dick, of Harrisburg, Pa., whose portrait is shown on this page, is a three-year-old Boston terrier, who has a sunny disposition, and exhibits, besides, the virtue of obedience at all times. Dick appears to realize that his mistress is deaf, for when alone with her he draws her attention to a door bell ring by making no end of a fuss. He is fond of automobiling, and his record for this pastime is over 4,000 miles. Before anyone has a chance he gets up on the front seat beside the driver. Should he happen during the drive to feel cold, he leaps back into the tonneau, and monopolizes some of the robe. Dozens of cars may pass the house, but he is indifferent to them. It is only when he hears the chug-chug of his master's auto that he becomes alert. A curious circumstance is that Dick has been known to run out expectantly on occasion at the approach of a car of the same make that was not his master's. From this circumstance it would appear that he only distinguishes autos by their sound when at a distance. Dick, as will be observed, has not been subjected to the cruel fashion of having his ears clipped. Lucky Dick!

LAKEWOOD HAS BENEFIT PERFORMANCE

Mrs. Jasper Lynch, the energetic president of the A. S. P. C. A. Ocean County, with headquarters at Lakewood, was the prime mover in an ambitious and altogether delightful series of entertainments at the Laurel House during the latter part of March. The programme, which was capitally arranged, included fancy dancing by youths and maidens, charades and imitations.

LOUISIANA PROHIBITS AIGRETTE WEARING

The sale of the aigrette plume has been declared unlawful in Louisiana, and women wearing it may also be responsible to the law. At least this was the opinion expressed by Judge Cretein in the case of a merchant whom he sentenced to a fine of $50 or sixty days imprisonment for selling the plume. In this opinion it is said that on account of the remote feeding-grounds of the aigrette it is not possible to detect persons robbing and killing the bird, and that therefore the contingency is provided of holding the sellers and wearers responsible.

AGITATION IN FAVOR OF RESTRICTED VIVISECTION

S. R. Taber, one of those interested in the restriction of vivisection, has been having a lively correspondence in the Chicago Daily News with a physician who so far from wishing the indiscriminate vivisection of animals restricted regrets that experiments on human beings are prohibited. Mr. Taber referred the doctor to medical literature which shows that experiments on human beings, not for their cure, but for scientific purposes have been performed again and again both here and in Europe and asked if he has not read how men and women have been poisoned and experimented upon surgically and how even children and the insane have not escaped this form of torture. Mr. Taber also quotes the opinion of medical authorities as to the deleterious effect upon student bodies of vivisection practices. Dr. Brenille McDonald states that familiarity with vivisection must have a demoralizing effect upon the students as well as upon the vivisectors themselves. Dr. F. R. Marvin expresses the belief "that we are threatened with the education of a class of men who are to view pain, sickness and death in the cold, unsympathetic light of science, and are to regard their fellow men as 'cases' to be studied, dissected and investigated without any sense of moral responsibility. If ordinary vivisection is an inexcusable cruelty to animals it is an incalculable injury to the young men who see it." An English physician quoted by Mr. Taber protests against this demoralization of youths in these vigorous words: "I would shrink with horror from accustoming large classes of young men to the sight of animals under vivisection. Science would gain nothing and the world would have let loose upon it a set of young devils."

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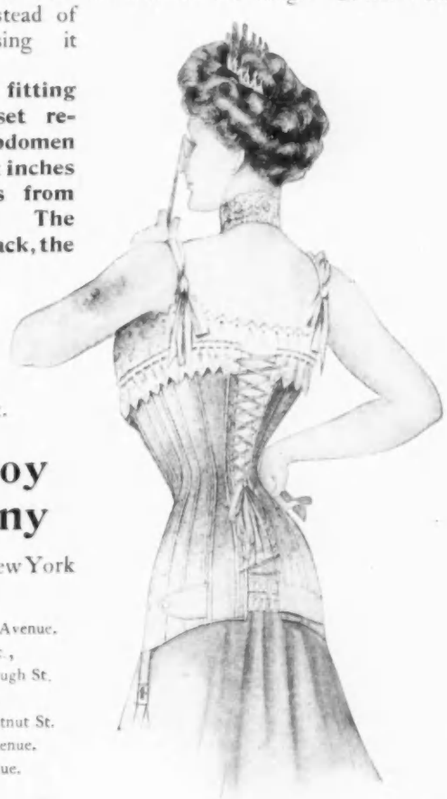

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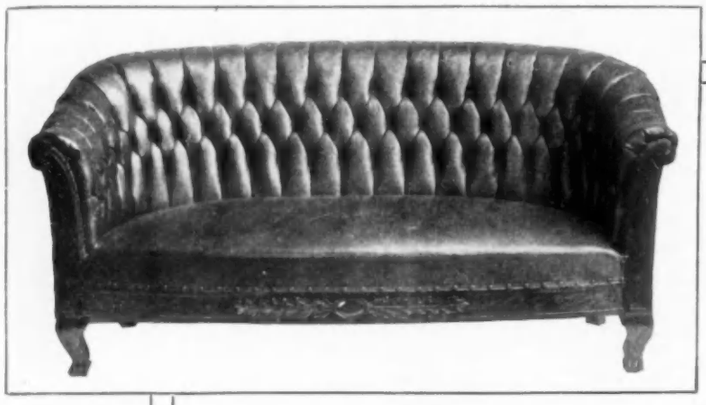

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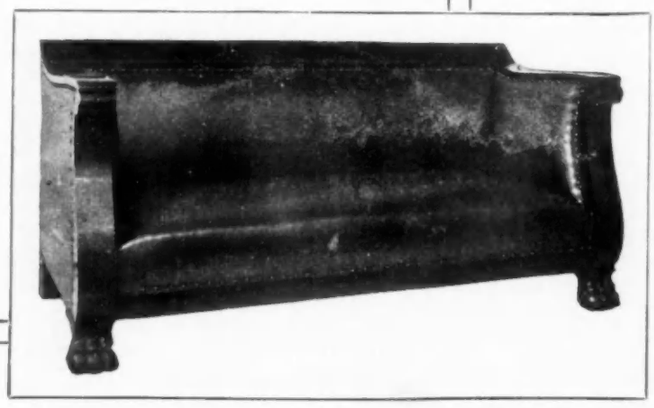

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